

KDVIATION



"your beacon in
the sea of sound"

SPRING, 2012

Truly A Beacon In a Sea of Sound: a message from the General Manager

Spring in Davis comes with great weather, awesome events, and the KDVS fundraiser. Because we are an underground radio station, literally, we do not benefit from change in weather so we're stuck with awesome events and the 2012 Fundraiser. Spring is when we raise the majority of our programmatic budget through contributions from our community. We are a non-profit, educational, community, free form, noncommercial, independent radio station and while that long list of adjectives means that we can bring you awesome programming 24 hours a day 365 days a year, it does mean that we need your help to keep us going.

Help comes in many forms: for some it is a couple of records from your record store that we can give away as premiums, for others it is a fund matching opportunity their business can provide, and for many more, help is a direct contribution that will keep our turntables spinning. Give us a call during your favorite show from April 23rd-29th or visit our website for more details on how to give.

After four years with KDVS and two years as General Manager, it is also time for me to hand the torch to another student. My position at KDVS has augmented my core studies in such a way that it is hard to

imagine where I would be without KDVS. Taking the position has opened so many doors and taught me so many skills that the lecture and discussion cannot. Of the two things that will happen to me upon graduating, stepping down from this position feels more significant than the end of my tenure as a full-time student. While the dreams of missing tests and class over summer are stressful, I am not looking forward to the dreams of antennas burning through themselves nor dreams of tower hearings.

If anything, the position has taught me the true privilege we all enjoy working at or listening to KDVS. Our unique programmatic excellence and institutional resiliency strikes a strong contrast with the sea of commercial stations run by media conglomerates with no loyalty to musicianship or intellectual discussion; KDVS's free form programming truly does make it A Beacon In a Sea of Sound.

Free form for life,

Neil Ruud
General Manager

Headmaster	Neil Ruud
Sports Dude	Steven Vote
Publicity Committee	Nicholas Nordlinger, Alex Surber
Music Band	Hatem Gallouzi, Tal Link & Jessica Abell
News Guru	Mary Champeny & Catherine Hawe
Public Affairer	Chloe Truong-Jones
Business Friends	Ben Castle & Bernard Benson
Studio Whizz	Fenris Wulf
Asst. Studio Whizz	Anthony Leedom
Events Person	Sharmi Basu
Record Labelers	Nix Glass & Roy Werner
Office Max	Renner Burkle
Live in Studio A	Karen Carchidi
Programmers	Kayla Castanon, Arnold Ordanza
Underwriter	Zack Barnes
Productioneer	Maxwell Sowell
Chief Engineer	Rich Luscher

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KDVS' normal business hours are Monday thru Friday 9am to 5pm. We welcome everyone down into our underground haven, with open arms. For station tours or record donations please call ahead: (530) 752-0728.

**KDVS | 14 Lower
Freeborn Hall
University of
California, Davis
Davis, CA 95616**

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Requests: 752-2777
Engineering: 752-9904
Business: 752-2775
GM: 752-9902
Publicity: 752-4948
Music Desk: 752-9903

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ThanksThanksThanks

Art: Evan Clayburg, Brian Trott, Yubey Delgado, Joyce Lue

**Other: Christine Hong, Lien Do, Michelle Haas, KDVS,
The Outer Limits, Caffeine**

Editors: Alex Surber & Nicholas Nordlinger

KDUVATIONS SPRING

2012

Ed: We're talking today with Liz Berg, she's the assistant general manager at WFMU in Jersey City, New Jersey. First things first, WFMU, we would say, is the mothership of freeform radio, and the legacy of Upsala College there in Jersey City.

Liz: The story of Upsala College is really strange: it was a college in East Orange, New Jersey, that actually went bankrupt in the mid-90s and, luckily for WFMU, the folks who were involved with the station at the time – the station was owned by Upsala College – were wary enough to notice that the college was in decline, and that, in order to save WFMU, they'd better do something, and do something quick. So, they were able to raise enough funds to offer to purchase the station's license from the college just before they went under.

Ed: I've noticed that the staff now includes all sorts of people – people in radio in New York City, people in all sorts of other cultural activities, even people who no longer live in the immediate greater New York area. Well yourself – a little bit about your background?

Liz: I started volunteering at KDVS when I was a college student at UC Davis, and that was probably around 1998 or 1999. I went to a show at the teen center. My freshman year in college I was looking for things to do, I enjoyed music, and that sounded like a fun thing to do, so I showed up, and I was one of five people there or something, and the other four people were all KDVS DJs. I met Justin Kable and Mona, and a few others at that show, and sort of started talking to them, became friends. I think at that point I was aware of KDVS, and probably even listened, but it was kind of funny to just meet everybody in one room at one time.

Ed: And you never looked back, I guess.

Liz: I started at KDVS volunteering, and then I got an air slot, and then I was the publicity director, and then I was general manager for a short time. After that, I didn't really think I would be involved in radio ever again, just because the nature of what stations like WFMU and KDVS do is so unique. It's not something you find in the radio landscape, and I wasn't really interested in what normal radio stations do. I sort of preferred the freeform and community aspects of KDVS and WFMU. So, it's sort of a lark that I actually ended up working in radio. I didn't have plans to.

Ed: I guess there are sort of two questions: what's it been like to be there, and then what are your current duties as assistant general manager?

Liz: Getting to WFMU was really interesting. I was really impressed by how things were organized, and how they had a really robust

database that their website was based off of. This was before the days that KDVS had playlists, and things going on with any bit of complexity on the KDVS website. So all of that was very overwhelming and admirable for me to be thrown in the middle of. I'd say that the other notable thing at WFMU was that there's – I don't know – there are differences between east coast and west coast, obviously, but I find that at a lot of community stations on the west coast, and even some on the east coast, there's a lot of political arguments and in-fighting, and I didn't really find that much at WFMU, which was great. When I started working here, I was fresh



Skipped Ship: Ed Martin interviews Liz Berg, former KDVS DJ and current WFMU Assistant General Manager

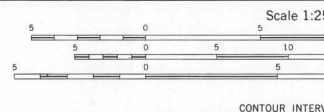
out of graduate school, so I was kind of like the new little twerp working here. A lot of people at WFMU have been here for a long, long time. You know, five, ten, twenty, thirty years. When you have a new person come into a position like the assistant general manager – I wasn't expecting everybody to accept me with open arms, let's say – but actually that did happen. Somehow the DJs here find the common cause is worth putting aside differences for.

Ed: One thing I've enjoyed about college radio is that if you're willing to come in and work, often a place will be made for you.

Liz: Yeah, absolutely, and I really appreciate that aspect about both WFMU and KDVS.

Ed: Well now, your current duties – I know you have a portfolio full

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Topographic map prepared by the Defense Mapping Agency Topographic Center from 1:24,000 and 1:25,000-scale maps dated 1943-51, and from aerial photographs taken 1952-55. Field checked 1957. Revised by the U.S. Geological Survey from aerial photographs taken 1977 and other source data. Revised information not field checked. Map edited 1978.
Bathymetry and shoreline compiled by the National Ocean Survey (NOS). Bathymetry compiled from NOS Hydrographic Surveys (see index) which comply with International Hydrographic Organization (IHO) Special



of areas of responsibility.

Liz: Sure, I'm in charge of WFMU's annual marathon. We also do a mail-out fundraiser in the fall; a silent campaign, online and through the mail only. My other responsibilities include: I'm in charge of our podcast, I'm in charge of our archives, I'm in charge of our web-only shows, and ticket giveaways, and various other little things around the house, I guess.

Ed: Right, whatever's lying there to be done.

Liz: You come in in the mornings, something's broken and I never know whether I'm going to be doing intense manual labor, or climbing up on the roof to check on the air conditioner unit, or any number of just weird things, weird things that you find yourself in when you work in community radio.

Ed: We've all been pleased that WFMU made its marathon goal for the first time in, I believe, three years?

Liz: Yes, which is pretty incredible. We're really happy about it, and hope that it indicates that there's an economical change coming around, and that fewer of our listeners are coming across hard times.

Ed: It's been a tough passage the past few years, that's for sure, and I think a lot of us look to your success and that of other stations, and their on-air fundraising efforts, with some optimism for the future for our own efforts.

Liz: Yeah, I hope it is an indicator.

Ed: Was there anything special about this year's marathon there at WFMU, that informed it, or that you felt like was a help?

Liz: This year we tried to change things. For the first marathon ever we made it possible for listeners to donate to a specific

program that was on the air. So, if you were a fan of the Best Show with Tom Scharping, you could direct your pledge to the Best Show. Or if you were a fan of Doug Schulkind, you could give to the Give the Drummer Some radio stream, you could direct your pledge to any number programs on that stream.

Ed: Well, you answered my next question. I wondered if the streams were involved. I'm a fan of the Ichiban stream, and I'm glad that they're swept into it, because I think, for a lot of us, the broadcast is the crown jewel, and around it are all these other resources, like streams, and in the case of KDVS, we're still putting out a print program guide, in which this interview will appear.

Liz: Yeah, it's funny. I think, to quote a very smart man named Todd Urick, owning a broadcast station is the only stunt you can pull to get people to listen to your internet stream.

Ed: You do have to wonder, there's so many, and people are firing YouTube videos, and all that at you, and to say, 'how do I pick this' so often it's, 'Well there's a radio station and I know it's good.'

Liz: Yeah, absolutely. People now — especially now, more than ever — people are just surrounded by content, but not all of it is good, so it helps to have a sort of — I don't know if I should call KDVS and WFMU curators or gatekeepers, or whatever — but we just kind of filter out the material that we think is worthwhile or good, and I think a lot of people appreciate us for that.

Ed: Certainly, if you've worked in or around a radio station music department, you know you're drinking from the fire hose, and much of that stuff goes straight to the 'somewhere else' bin.

Liz: Back in the days when MySpace was

big and when every band on earth was using MySpace to get their music out — that's not the case anymore — you make the analogy, would you just go to MySpace and start clicking around on band pages to try to find out what's good right now? No, you would not do that. So that sort of explains the use of a station like KDVS or WFMU.

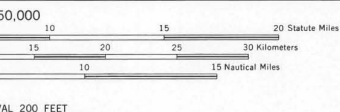
Ed: Our KDVS fundraiser is coming up soon, and our sort of general theme is: KDVS is a beacon. Whether it's a beacon in the world of too many radio choices, or a beacon to home in on for good radio, they're still talking about different ways to approach it... do you get that feeling for WFMU, that you're guiding a lot of people toward better radio?

Liz: Yeah, absolutely. I think WFMU is a great springboard to start listening to — just discovering new music, discovering different sounds, different ways of listening. Anything from talk programming to music, to radio collage, or sound art, things like that. I think freeform radio is a great springboard, because the nature of freeform radio — the DJs have the freedom to jump from one thing to the next, and maybe there's a connection there, and maybe there's not, but I guess that's for the DJ to curate and for the listener to find out and discover, to appreciate, or to hate.

Ed: It's always interesting, working with freeform as a template that you can play what you want, but almost with that comes a responsibility to play something that's going to be meaningful to the listener.

Liz: Yeah, absolutely. If you're given your own radio show, are you going to play something that you don't like? No way!

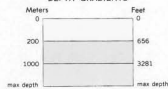
Ed: I think some of us have a sort of pet peeve, where people say, 'Oh I played some Beethoven, then I played some skiffle band,' and it's like, 'And? Your point was?'



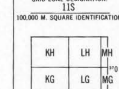
NATIONAL OCEAN SURVEY
HYDROGRAPHIC SURVEY INFORMATION

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H-5234	1933	1:50,000	11-43	H-5246	1933	1:40,000	11-65
H-5239	1932	1:50,000	21-43	H-5253	1933	1:40,000	11-43
H-5306	1932	1:40,000	21-43	H-5254	1933	1:40,000	11-43
H-5332	1932	1:40,000	21-43	H-5255	1934	1:40,000	08-11
				H-5256	1934	1:40,000	08-11

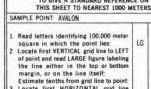
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Liz: I think freeform is really reflective of how people listen to music or enjoy music. In general, I think the other way around is actually counter-intuitive. Think about it this way: does any regular person on the street just only listen to one genre of music from one time period? Chances are no, even if you ask a fourteen-year-old kid. They're probably listening to dance music, rap music, some popular music, maybe even some underground bands. Their music collection is going to be very freeform. I could say the same thing for my parents, who grew up in a different generation. They listen to a lot of music, but it's new, it's old, and it's not coming from one place. And I think freeform radio does a really great job of hitting up on that, that people actually enjoy different types of music. They don't want to just listen to one thing, or the same ten things, over and over again. I think, as a core, people are interested in listening to new things that they haven't heard before, or in new juxtapositions.

Ed: Do you go get the mail and have to wheel in the sacks of new releases, or?

Liz: Yeah, we've got a P.O. box, and it fills up, that's for sure. You can see, some days there are three or four tubs of mail, and it's all going to the music director, and I don't envy that job, I will say.

Ed: Sometimes you can say, 'Well, I looked at the cover and knew it wasn't for us,' but you still have to audition it.

Liz: Sure, yeah. We try to listen to all the submissions that we get. It's a big job, and it takes a long time, but because our music director Brian Turner is so great, and he's got some volunteers helping out with that, we get through it. And somehow manage to pick out the best stuff.

Ed: What is it that you try to do in your position as the assistant general manager,

to say, 'I want to make WFMU better'?

Liz: I'm always looking for ways to improve things for WFMU, both on the front end, on the user experience, and on the back end. We've done a few things with our website, we've started a blog and a podcast, and we just started a Tumblr page during the marathon. You know, just little things. We're always trying to figure out how we can put technology to the best use, and how to make sure WFMU is in places where our listeners want it to be. We want it to be convenient for folks to listen, and if that means the next big thing has come up and everybody is on an iPhone now, we sure as hell better figure out how to get our stream on the iPhone, and that's actually what we did. We were the first radio station to have an iPhone stream, before the days of the app. Even before apps existed, we figured out a way to stream to the iPhone. Pretty cool victory.

Ed: WREK was apparently the first by hours, or the second by hours, on the internet, with CyberRadio I, the name of our home brew streaming application, and we're sure we had the first sports event on the internet, from a college radio station. There's a lot of pride in that sort of thing, to say 'Yeah, we got out there and did it, and our listeners benefit from our initiative.'

Liz: Yeah, absolutely. I think there are a lot of community stations that just don't understand technology, and are still afraid of it. I think it's to their detriment, because more and more people are moving online and don't be like, obviously, the music industry, to throw out approach with the digital world, and look where they are now.

Ed: There's a pie chart, and I saw, over time, the media wax and wane and CDs had it all for a while, and then dramatically they were basically gone. If you don't make the right guess, and so often if you don't want to look at the world around you because

you already know what's there, then you're the one making that wrong guess.

Liz: Yeah, that's the truth. I think it's really important to always keep one eye open. Just to make sure you're on top of things, and you're giving people what they want. And if you're not, you better figure out how to do that.

Ed: I always think of you being there in New York City, and just the cultural richness and ferment that goes on there.

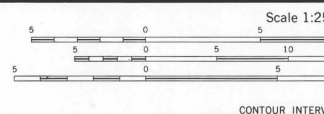
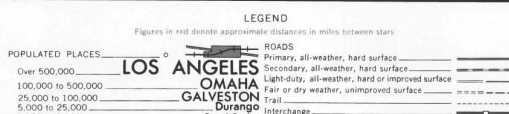
Liz: We are fortunate with our geography, I will say that. So many artists come through New York City, there are so many great museums, and a great creative community in our vicinity. WFMU certainly lucks out. On the other hand, maybe WFMU wouldn't be what it is without that.

Ed: Oh, I think so. I think it's a unique sort of opportunity to be part of that bigger community. One thing I've really been impressed with: I see you're going back to Primavera, on the Iberian Peninsula this summer. That just, you know, I think the expression is 'blows my mind.' Because I enjoyed Ponderosa Stomp, and all the other sort of festival, remote-type activities that you had, but to say 'We're covering Primavera' was just 'whoa!'

Liz: Yeah, it is kind of a cool little partnership we have with the Primavera Sound Festival. Their festival line-up has always been very WFMU friendly. If we had picked the bands for the festival ourselves, it would probably very closely line up with what the Primavera Sound folks have booked for their festival year after year. And so it just seemed like a natural thing that WFMU would somehow be represented there and we're really glad and thankful that they asked us to be there. We're basically their US radio partner. We're the only station in the US that's covering this festival.

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Topographic map prepared by the Defense Mapping Agency Topographic Center from 1:24,000 and 1:25,000-scale maps dated 1943-51, and from aerial photographs taken 1952-55. Field checked 1957. Revised by the U. S. Geological Survey from aerial photographs taken 1977 and other source data. Revised information not field checked. Map edited 1978. Bathymetry and shoreline compiled by the National Ocean Survey (NOS). Bathymetry compiled from NOS Hydrographic Surveys (see index) which comply with International Hydrographic Organization (IHO) Special



Ed: It's impressive. Certainly there's a lot of excitement around that big, international festival.

Liz: I don't think we have anything similar here in the US. I think last year they had over 100,000 people there, in one day, which is pretty incredible for a concert or festival with bands that are mostly independent.

Ed: That's what's impressive, because the minute you get into a large festival here, you've got somebody wanting to put up a banner over the top, and say 'Oh, we can't have those kinds of acts, nobody will come to it.' Some corporate-type interest wants to be smarter than you are.

Liz: The Primavera Sound Festival is big, and they do have big sponsors and things like that, but it's definitely not analogous to anything that happens in the US on that scale, that's for sure.

Ed: That leads right into, sort of, how do you keep your indie point of view, and your independence, to play and share the music you like, rather than what somebody else thinks you should.

Liz: I think WFMU has done a really great job of that. Probably the main reason is because we are primarily listener-supported. Our funding comes from listener donations, and it comes from a few grants, and that's it. We don't take any sponsorship money, we don't have any underwriting, nothing like that.

So, in that way, the listeners are who we have to answer to, and not any vested interest, or outside folks, or corporations, or what have you. The folks who pay our bills are the listeners, and those are the only people we're worried about pleasing.

Ed: Well, just one other thing, is listener outreach, and listener communication, part of your portfolio, or is that...?

Liz: Oh yeah, absolutely, I hear from listeners all the time. I would say that I hear from listeners on a daily basis. They could be writing on anything from my weekly radio show, to 'Hey, you guys spelled my name wrong on the brochure,' or 'I want to pick a different T-shirt size,' or 'Hey, I noticed that there's a pirate broadcaster on your frequency in my neighborhood,' or it could be 'Hey, I noticed something's weird on your website.' You know, any of those sort of inquiries.

Ed: Do you try to share those in a systematic fashion at the station, or is there a mechanism to have that feedback loop?

Liz: Different listeners might contact Ken for something, and me for something else, and our listener services director for something else. We hear from listeners all the time and often, and even the DJs hear from listeners quite often now that we have real-time playlist commenting. So we have a little live chat room going on for each radio show. Sometimes a listener will chime in about

something, notice something's broken on our website, or suggest a way that we could improve things, and it's valuable.

Ed: I know I've logged in occasionally on the show chat window there, not much more than 'Hi there, really great stuff,' but it has that immediate sort of feeling to it.

Liz: Yeah, it's great. People are talking about what they had for lunch, where they're going after work, they could be sending along a link for more information on an artist somebody just played, any number of things.

Ed: The two-way nature of the communication and the sort of digital archive somehow have added a whole new dimension to radio for those of us who can't live without it.

Liz: Yeah, certainly another case of WFMU doing a great job of providing what listeners want, in a way that they can use it. I think that's been a really big part of our success.

Ed: I think we all feel like we're part of it. We're part of KDVS, but we know that WFMU is part of our world.

Liz: We're sort of all on the same team. It's kind of like the alternative media, underground media, team. And there are many of us out there, listeners, folks at other radio stations, we're all connected by this sort of underlying theme of freeform radio, and what it means to

be independent in the media universe these days.

Ed: What do you see as the future of WFMU, the future of freeform radio, ways that it can try to prosper and maintain its place in the media universe?

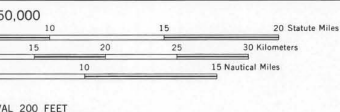
Liz: I think as long as we stay on top of the technology and the ways that people want to use it, as long as we remain connected to our listeners in a meaningful way, then we'll do well. Can't predict what the new, hot technology is going to be five years from now, or even five minutes from now, but if we do our job, WFMU is paying attention to that, and figuring out a way to use that, and to make it fun and exciting for our listeners to experience that.

Ed: One last thing, any words for KDVS or its listeners, or anybody back at your old radio home?

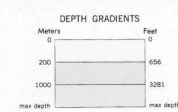
Liz: KDVS was a really great resource, especially in an area that's starved of such media outlets, and I think that folks should always remember to support it, because college radio stations are really in danger right now. I think that if people appreciate it, they should put their money where their mouth is, and make sure that we can keep great things like KDVS alive.

Ed: Well, it's really terrific to talk to you, and I hope that we'll see you next time you're out here on the best coast.

—Ed Martin



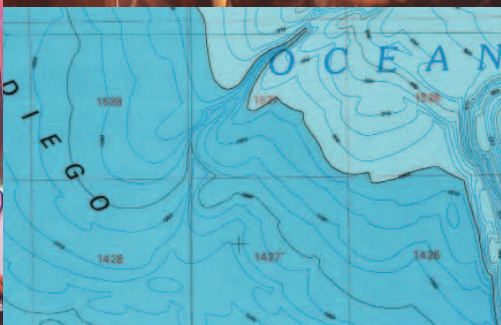
NATIONAL OCEAN SURVEY HYDROGRAPHIC SURVEY INFORMATION									
SURVEY NUMBER	SURVEY DATE	SURVEY SCALE	SURVEY LINE SPACING (NAUT. MILES)	SURVEY NUMBER	SURVEY DATE	SURVEY SCALE	SURVEY LINE SPACING (NAUT. MILES)		
H-5225	1933	1:50,000	33-43	H-5245	1934	1:40,000	21-1.0		
H-5254	1933	1:40,000	33-43	H-5246	1933	1:40,000	11-0.5		
H-5255	1932	1:40,000	21-43	H-5247	1934	1:40,000	11-0.5		
H-5306	1932	1:40,000	21-43	H-5248	1935	1:40,000	11-0.5		
H-5332	1932	1:40,000	21-43	H-5249	1934	1:40,000	11-0.5		



GRID ZONE DESIGNATION				TO GIVE A STANDARD REFERENCE ON THIS SHEET TO NEAREST 1000 METERS			
100,000 M. SQUARE IDENTIFICATION				SAMPLE POINT - JULIEN			
KH	LH	MH	GH				
KG	LG	MG	GG				

1. Read letters identifying 100,000 meter square in which the point lies.
2. Locate first VERTICAL grid line to LEFT of point and read LARGE figure labeling the line written on the top or bottom margin, or on the line itself.
3. Estimate meters from grid line to point.
4. Locate first HORIZONTAL grid line

Garrincha



The Show Report



photos by
**Michelle
Haas**



Electric



Jellyrish



les Fine Steps



Delacave



The following is an interview performed for An American Atheist between Dr. Neil deGrasse Tyson and host Christopher Thielen. You can hear An American Atheist every Thursday morning at 8:30am, or listen on demand at anamericanatheist.org.

C: On this episode we have the privilege of speaking with Dr. Neil deGrasse Tyson, astrophysicist, director of the Hayden Planetarium, host of PBS' NOVA ScienceNow. The very first topic I want to bring up with you is, [that] you call yourself an agnostic. I know you didn't go into this – it seems like, on your Wikipedia page, the public first just called you an atheist, and you had to respond to it. And I know you've spoken about this before but why is the distinction important to you? Especially as a public figure?

N: Well, I'm not so much concerned with the definition, the formal definition of the word atheist, and the formal definition of the word agnostic. What concerns me is the behavior of people who call themselves those words, because that becomes the definition of the word. Of course, the dictionary really doesn't define words, it describes the words as they are used in society, and hence you have the evolution of words in the English language. Of course, we know some other languages that don't tolerate the movement of words from one meaning to another, but in English, that is not only tolerated, it's in fact ultimately embraced. So, when I see people who say they're atheists and the energy that they invest in that fact – that's just simply not me. There's got to be some other word for someone who really just simply doesn't care on that level. And so, agnostic seemed to be something a little more accurate given my actual behavior in the presence of these philosophies.

C: So if what you say comes off as atheistic to someone, that's just peripheral to something else you're trying to get across? The label's not important basically?

N: I don't like labels because it's an excuse for not thinking about the thoughts that the other person has. It ignores what might be nuances or information that lingers at the boundary of the parameters that the other person defines for that category. So, the only -ist that I am is a scientist, and the only -ism that I am – I don't even think I'm an -ism.

The people who see a few things that I say or do, they say "Oh he's a this, or he's a that",

then label it – and I'm thinking, what are you doing?

C: Just trying to survive?

N: And not only that – if you look carefully at the arguments I've given; most of them now are just scattered all over YouTube, but if you actually listen carefully, I'm at no point expressing an opinion. It may feel that way, because I think I have a lot of energy when I'm in front of an audience, but it's not about my opinion. It's about what is going on in life and I think the most viewed among YouTube [videos] that I've put out there that I think people associate with atheism or religion or spirituality was my presentation at the Beyond Belief Conference in 2006 – this was in San Diego – and we talked about intelligent design; it was freshly in the news because of the Dover Pennsylvania case, and I simply said that intelligent design, if you think of it as someone reached the limits of their knowledge and then invoking the hand of something intelligent than they, historically that simply would have been God – there's plenty of precedent for that among the world's most famous scientists throughout history. It's not a new thought to think that God has something to do with the Universe beyond the understanding that humans have been able to muster. Part of the talk was to present that fact and not sweep it under the rug, and then [to] say that intelligent design, since it embraces the ignorance beyond your limits of understanding ... it cannot possibly, when expressed that way, serve a philosophy of discovery, which is what science is about. Science is about taking the unknown and figuring it out.

C: Right.

N: Intelligent design as presented in the Dover trial, and as is widely discussed, takes what is unknown and then doesn't try to figure it, says we can't figure it out, and ascribes it to a higher intelligence. End of story. So all I said was, it's not science, therefore, it does not belong in the science classroom. If you want to put it somewhere, fine, put it in philosophy class, or history class, or religion class. It's not science. That entire argument, which summarizes the thirty minute talk, does not contain an opinion. There's not an opinion there. Science is about discovery [and] intelligent design does not lead to discovery. It is not science.

C: It's an endpoint.

N: It's not an opinion. Period. So people said, "Oh he's an atheist! Let's make him an atheist!" and they put him in my Wiki page. I was fascinated by that. I said no, I'm not really that, I'm more agnostic, and they changed it back to atheist. What intrigues me is the urge to claim me in the movement, when I don't even write about this stuff. In fact, the extent to which I have addressed it occupies maybe 1/2% of my total speeches and writings. Maybe 1/2% and is 98 1/2% the Universe? But what happens is these bits get clipped, put on YouTube and that's what people gravitate to. So if you do the YouTube statistics of my output, it looks like I'm 40% arguing about intelligent design when I really don't care. Just keep it out of the science classroom, what you do with it after that, I don't have the time, the interest, the energy to fight it. You're not going to see me debating religious people. You're not going to see me marching. You're not going to see me picketing. I'd rather just get people thinking accurately and honestly from the get-go, and what they do with their mind after that is their business.

C: Does it matter then, if – you've talked about how a certain percentage of scientists, if you reduce it down to the beliefs of Deists, you know, have some sort of belief in a higher power – do you think it doesn't matter? It's not necessarily important if they believe in a deity or not, you don't think it somehow poisons the research, or can poison the research, or is that simply up to the individual and how they apply those beliefs?

N: You don't have to widdle it down to just the Deists. They're plenty of people who are beyond what we would call deists, who ascribe much more of what is going on in the world to their religious principles, and, yes, many of them can be and have been and are productive scientists. You've seen the numbers. It's 40% of scientists in America claim a personal God to whom they pray to intercede with the affairs of their lives. These are not deists. This is another level. What matters here – here's what's interesting and doesn't get discussed, let's take Francis Collins for example: he's a born-again Christian, I'm sure he prays every night and prays before he eats meals and does all of this – he is not running around saying that the Universe is 10,000 years old or that

the Universe was created in 6 days, right? Data matters to him. However he has split this in his mind, he has split it in such a way that he can continue to be a productive scientist. Period. I'm okay with that. I've nothing to fight there. I can have a conversation with him about it, then it's just out of curiosity, but I'm not trying to fight him, I'm not trying to stop him. As long as he can be a productive scientist, fine. And there is a threshold beyond which the extent to which you ascribe to religious doctrines can interfere with you being a scientist, and then that's a problem. Then you're disenfranchised from the enterprise of science, and I think that's unfortunate for some home-schooled children who are kept out of mainstream schools because their parents are afraid of the influence evolution might have on them. I think the fastest rising demographic in the home-schooled community is the religious community, and it may be as many as half of all home-schooled children are home-schooled for religious reasons. If that's the case, this is a population of students who'll not be a part of the enterprise of science and discovery as we go into the future, and in a pluralistic elective democracy, that's how this plays out, that's how those chips fall.

C: Is that then the fault of the individual parent and their expression of their religion, not necessarily religion itself? Not the doctrine causing the home-schooling?

N: When you say fault, fault of what? I was just stating fact, I wasn't saying fault or anything. There's a cause and effect there, so if you want to say, "Is it the fault of parents that there could be a generation of parents who will not be scientists?", yes, then, if that's how you set up

the sentence, it is the fault of the parents for that fact. However, the parents can only control them through high school, they'll go onto college. College is another universe there. If they still like religion, they can major in theology, but then, in theology in college, you learn about all religions. That can be eye-opening for some people.

C: Sure, but isn't their early education very formative?

N: It can be but you spend many more years post-early education than you do pre-early education. Some people are born poor and you have to work that. Some people are born in the middle of nowhere and don't have resources to museums. There's a lot of circumstances under which people are born and fortunately you live many more years away from home than you do within your home, or under the influence of the parent. Some people are born in households where the parents don't get along and they're fighting all the time and they're completely useless in terms of upbringing. That's the free society that we live in here and we've all bought into it. You do your best after that fact, if you can, but you don't have control beforehand.

My great disappointment is that there's not a national curriculum. There's sort of one: the National Science Foundation has education standards that they're put out for every grade throughout all of your K-12 experience, but it's constitutionally ordained, forgive the word, that the Federal government cannot interfere with state schools. Education is local, not national, and that means regionally you can declare that something is or isn't what you want your kids to learn. That's the way it's happened.

C: That's good. Let's talk about science education. So, you think

that would be one specific plan – let's back up. You do think there's a people with science education in America, right?

N: I think there's a problem with education in America, and science education is an element of that.

C: So you [said] standards on the Federal level is one way to address that?

N: We have them, they just can't be enforced. The National Science Foundation has

DR. NEIL DEGRASSE TYSON ON SCIENCE AND FAITH INTERVIEW BY CHRISTOPHER THIELEN

standards, and that's Federal, right, tax money pays for it, and they have standards. Okay, it's a matter of your choice if you want to adopt them. Those standards are put together by a very hard-working team of educators and scientists. I've seen the standards and I might have done a few differently here and there, but that's just details, overall they're quite sound. They stress how to think more than just simply memorizing facts about what science knows. That's an important distinction between science literacy and just being a science parrot, memorizing facts to spit back on an exam.

C: Right, the testing culture. Just out of fun curiosity, do you have a favorite science experiment you can recall from your elementary school days?

N: I think science experiments are overrated, because you're

just doing what the instructions tell you to do. True experiments are where you don't know what results you're going to get, and you even necessarily know what next steps you're going to take, so it becomes an exercise in exploration, rather than following instructions like you're in the kitchen baking a cake. I think science kits that you would buy your kids, is an overrated experience for what it is to achieve science literacy in the country. You might as well just take them in the kitchen, and in the end you have cake to eat! Same difference, and there's a lot of interesting chemistry that goes on in the baking of foods.

C: So what they really need is an environment of curiosity?

N: Exactly.

C: Is there a way to institutionalize that?

N: Yes, there is. I'm thinking through that right now, which might ultimately end up in a book, but there are people who care about that, about the environment the kids are immersed in.

C: Do you think the people with education in America is a larger cultural issue, in that maybe curiosity is not valued as much?

N: Yes, that's correct, that's at the heart of it. Curiosity as well as ambition, these are two things not coded for in the exams that are currently being given, and anybody who's truly successful as an adult had an abundance of curiosity and ambition. The most successful adults who are out there, outside of academia, so let's talk about actors and poets and journalists and performers – people who really shake the culture in which we live – I invite you to do the experiment, ask them if any of them

got straight As throughout school, and the answer is going to be none of them. You know this. That includes CEOs and entrepreneurs and all these folks. There's something different that goes on in that mind, which is thinking in ways that is not regimented. There's an old saying, if you only ever learn what your teacher knows, then society would never progress. At some point, you have to think in a way that's different from how your teacher thinks, otherwise we'd all still be living in the caves. It's that capacity to think differently, that doesn't always lead to the highest grades. The people that I've seen, who are the greatest shakers and movers of society, who's names we can recite in a list of fame and fortune – these are people who are not the ones that their teachers said “You're my best student” or “You have the highest grade” or “You're the valedictorian” or “You're going to give the valedictorian speech” or “You're going to go to the honors class”. We have all these rewards for these people, and they're not the ones who actually shape society, interestingly enough.

C: Do you think it's the format of the classroom itself? Would you go so far as to say just getting thirty kids together to listen for eight hours is not a good format?

N: I'm still working on what the best solutions are here, which will end up in this book, which is still not, for a few years away – so I'm resistant to discuss what are at the moment, partially baked thoughts. You might say “How about this?” [but] I haven't thought about that yet. Typically, when I'm speaking publicly, it's because I've really thought it through, and in almost all cases I've written about it, it's been peer reviewed, even published, and so, I tell you I'm working on it because you [asked that], but I'm not prepared to give you a list -

C: That's okay.

N: I'm just not there yet. We can have this again in two years and I'll be all over it.

C: You've talked about how neuroscience might show the awe an astrophysicist feels at the Universe is similar to maybe the reverence awe of the monk -

N: Similar in the sense that it excites the same part of the brain.

C: Right.

N: If that were the case, I wouldn't be surprised, but nonetheless an interesting result to know.

C: If we assume that's true, do you think religion is then useful as a vehicle, not to just jump back into it, but use as a vehicle for calming the mind and perhaps as essential to healthy living as nutrition?

N: Well, that's been demonstrated to be true. That's not a mystery that people take comfort in religion, that's been so since the beginning. The real question is, if you remove that comfort, is there some other comfort you can offer in its place, and a big part of the more vocal atheist is to try to convince religious people that you can lead a happy, productive, fulfilling life in the absence of reference to deity, and that's a big part of that effort. I can say, coming at it as a scientist, that if you want to feel the majesty of the Universe, you can do it – that's something else that can help without reference to God. There's a lot of beautiful things in the Universe that transcend our experience here on Earth that can take you to new places emotionally, physically, philosophically. That's what the original Cosmos series did with Carl Sagan, it offered the Universe. It was not an anti-religion track, it offered the Universe as something for the taking that would inspire you to think more about our place in the cosmos.

C: Out of curiosity, what's one of the more awe-inspiring pieces of knowledge that you hold onto for those reasons?

N: That we're part of, the elements that comprise life on Earth and our bodies are traceable to stars that have exploded five billion years ago and scattered their rich contents around the galaxy, which then coalesced to form the Sun, the planets, Earth, and ultimately life. I think that's profound because it reveals a connectivity between us and the rest of the Universe that – one can even call that a spiritual thought, spiritual in the very broad use of the word, not in the literal reference to spirits floating around, but – I'm using the word spiritual in the sense that it can bring a spiritual feeling upon you, just reflecting upon that fact, when you look up at a darkened night sky.

By the way, the people, which is now the majority of the world, who live near and in cities don't experience this daily. Farmers do, people who live far away from the city lights

continue to, but we may be entering an era where the night sky is out of reach of people, so that in fact, in there search for what fulfills them, they might come up empty.

C: You're talking about light pollution?

N: Light pollution especially. In the old days I might have referenced air pollution, but in America that's much less of the case. It is the case in Beijing and other big cities in China, but not in America.

C: Do you think that's going to cause people to be more inward looking?

N: It already has. If you don't think about the Universe, I think you might overvalue who you are in this world, and if you overvalue it, I think that's the primary source of all conflict in the world: one person thinking they're more important than another. Whereas when you look up into the Universe, your relationship with the Universe is one that can only be humbling. You don't look up and say, “I am master of the Universe” – you might say it but you would know deep down it's not true. I think a person should at least have one humbling moment a week, just to keep them honest.

C: Is there any piece of technology, plausible in the next century, you might be looking forward to? Maybe in terms of something transformative to culture, or maybe something that has to do with helping science research?

N: Yea, I want the flying car.
(laughter)

I've been disappointed since the sixties that we don't have the flying car. It's not a piece of technology but it's an empowerment: I foresee the day, I don't see why it can't happen in the next century, where we can geo-engineer, where we have the power to alter the behavior of the Earth in the service of our needs. Right now, a hurricane comes, we run away from it. I can see the day when, “Hey, let's tap it”, so you put the device inside the hurricane, it spins, the device then creates power that feeds the city that would have otherwise been destroyed by the hurricane. That's kind of cool.

C: That is pretty cool.

N: Volcanoes ready to pop, you tap the volcano, like you tap the keg. Stick in

a little spigot, heat comes out, you drive turbines, you run the city that would have otherwise been leveled by the lava from the volcano. If you tap the energy out of a volcano, it can't explode, period. Volcanoes explode from a build up of energy that's contained and it can't escape.

So all of these major human-killing phenomena on Earth, from tornados, hurricanes, tsunamis, earthquakes, those are all tremendous releases of energy. I foresee a day where we just go in and tap it. We'd have to look at the long term consequences of that of course – it may be that the gases that come out of a volcano are important for the balance of our -

C: In the atmosphere.

N: In the atmosphere, the ocean, so we'd have to do the homework on that. But once we do and we have confidence and we demonstrate that it's of no consequence or of manageable consequence, then let's do it. That would be a completely different world to live in. And if you geo-engineer, you also pull out the carbon dioxide if it's too much, that becomes a trivial exercise. Earth becomes your laboratory.

C: Speaking of the utilizing of natural resources for energy, those sort of things – and since it's topical, do you have any opinion, you know – because of the nuclear situation in Japan, Switzerland and Germany have announced they're decommissioning a lot of their reactors – what's your position on that particular topic?

N: There's a news story that wasn't written, because it didn't happen. That news story is: magnitude nine earthquake strikes Japan, tsunami follows causing nuclear meltdown, two million people dead.

C: Right, instead of-

N: That story did not happen. Earthquake happens, power plant okay, one million people dead from tsunami. That did not happen. Japan is an industrialized nation, they know they're living in the Ring of Fire, they've had earthquakes before, so, we can lament and mourn the 15,000 or so deaths that took place, but let us not forget that a magnitude seven earthquake, 1/1,000th the release of energy, though it happened to be under the city, but nonetheless, 1/1,000th the release of energy, hits Haiti, Port-au-Prince Haiti, and a quarter million people die. No one is looking at the Japan incident, as a triumph of architecture and a triumph of design. I am.

So that's point one. Point two is a general question about the safety of nuclear reaction. I don't know why, for the last 150 years, there have been major movements about the safety of coal mines, because hundreds of thousands of people have died in coal mines, that number might actually be in the millions, I looked at numbers recently – and if you look at the total number of people who died from failed nuclear reactors, that number is a small fraction of that total. We're not trained to evaluate risk in a rational, level-headed way. We end up managing to fear, rather than to data. I understand that, because that's what drives people's behaviors. But I can't help but wonder, if we weren't a little more scientifically literate as a culture, that we would make decisions differently regarding these risks.

Look at how we reacted to September 11, 2001: about three thousand Americans died that day, and, that's more than who died in the attack on Pearl Harbor. So, one of the most devastating days in American history since the Civil War. Understood, people are pissed off. We want blood. So, we go into Afghanistan, and we would later go into Iraq, and war would be

conducted – I remember people kept track of when American servicemen died, and there was the date where more American servicemen died, than who died on September 11, and that was kind of an interesting milestone, to compare, but we just pushed on, and so now many more Americans died in those wars than have died – and countless others died, local citizens. But apart from that, count thirty days from September 11. Thirty days after – by then, in those thirty days, more Americans had died on the highways in car accidents than who died on September 11. Not only that, that number keeps dying every month. So, there's no outcry for people dying on highways – there is locally, we fixed our drunk driving laws, and there's enforcement [that's] very high and taken very seriously in all our public consciousness, but if deaths of Americans is what you care about and protecting the lives of people is what you care about, and you rank all ways Americans die, then terrorist attacks is not high on that list. It's high on the list because we fear them, because it's a terror factor, but because of the actual numbers.

So, your question was nuclear power plants: I think we should use solar power, just because it's free. It's there. That's the reason why we shouldn't use nuclear, because solar is out there, and we're not putting enough energy to get it. I'm much less concerned about the safety of solar power than others who point to the singular disasters that have taken place, without pointing to the fatherless homes of coal miners and to the deaths that have resulted from the pollutants that have gone into the atmosphere that have gone into the atmosphere from burning coal – you want to add that to the numbers, that's worse than any secondary or tertiary cancers you might be citing from

nuclear power plant leaks. It wins in every context, plus there's places like, in France, they've had nuclear power forever, and it's not a big deal there. So, alright, you don't build it on a fault line, and you do some smart things, but the solution to that is not safer nuclear power plants, the solution to that is solar power. And by the way, hydro-electric is solar power. You know, you don't get water at the top of the dam without the evaporative energy of the Sun. That's solar power – plants are solar power. Solar power is much broader than people are thinking it to be.

C: Sure. We're about out of time, but before we go, is there anything that you're working on that you'd like the listeners to check out?

N: Yes, I have my new radio show, an NSF-funded attempt to bring science to the public in a new and innovative way, it's called StarTalk Radio, and you can find startalk.net, but it's broadcast radio, but also podcast, if you don't own a radio, as many people under thirty don't. You can download it from iTunes, I think it's a week delay. It's normally a journalist interviewing a scientist, in your typical science radio program like Science Friday [but], in StarTalk radio, it's a scientist interviewing a pop culture figure, and exploring ways in which science as influenced their lives. So just this past weekend, we had Jon Stewart, and we learned that he majored in chemistry in college initially, before he switched to psychology, and he has a favorite element, it's carbon. You learn these things, and they bring their following to the radio show, and so I invite everyone to check it out, I think it's just a fun way to think about the intersection of science and culture.

C: That sounds great, thanks for your time.

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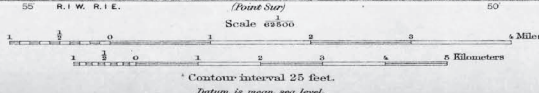
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2009

SUNDAY

MONDAY

TUESDAY

0	PUNK ROGE & M. RIOTS "NEONATE (FIGHTING FOR A FUTURE)"	OPHELIA NECRO "THE SUICIDE WATCH"	MALEFACTOR "UNSPEAKABLE CULTS"
1			
2	POLLUTER "BEYOND THE STENCH OF DEATH"	DJ BENZEL WASHINGTON "THE FIRST TWO PAGES ARE GAY BATMAN, THEN IT'S ALL JUST GAY PORN"	DJ J KILL & TBRON "WELCOME TO THE MONKEY HOUSE"
3			DJ SILKY SIFAKA "IN THE KEY OF LIME"
4	EMYR & EGGA "ROOT TOO"	SPLIT P "140 BEATS PER MINUTE"	DJ Y FOR YOU "MUSIC BOX"
5			
6	DJ MR. TEE, BOBBY H. & DR. KWAME "SONGS OF PRAISE GOSPEL PROGRAM"	DJ NOIQ & DJ TEKNIQ "SAY IT LOUD"	RAMONA & STOOP KID "SAFER THAN PEANUTS!!"
7			
8	BERNARD BENSON "IN FOCUS/ PERSPECTIVE"	AL JAZEERA ENGLISH NEWS	AL JAZEERA ENGLISH NEWS
9		LECH "INTERCOURSE ON INTERCOURSE"	JUSTIN JACKSON & KIRSTIN SANFORD "THIS WEEK IN SCIENCE"
10		DR. FREON & CAPTAIN MANDRAKE "SOUND WAVES"	JAGUAR SHARK "SHARK HOUR"
11	GARY B. GOODE "THE ISLAND RADIO CAFE"	MINDY "CROSS-CULTURAL CURRENTS"	
12		"DEMOCRACY NOW"	"DEMOCRACY NOW"
13	PAPA WHEELIE "RADIO WADADA"	CLEMENTINE "DAY IN, DAZE OUT"	SUGAR "THE MORNING AFTER WITH DJ SUGAR"
14		THE FOUND NEW HARDWARE WIZARD & LUMINATIQUE "EMOTION 1987"	TODD "HOMETOWN ATROCITIES"
15			CHRIS "KILLIMANJARO ELECTRONIC MAIL"
16	JUSTIN DESMANGLES "NEW DAY JAZZ"	"FREE SPEECH RADIO NEWS"	"FREE SPEECH RADIO NEWS"
17		"LOCAL DIRT"	GEORGE & FAYIA "SOUNDS OF AFRICA"
18	DJ DON SEQUITUR "HAMMER DOWN SUB-ATOMIC POUND"	MAMA DRE & H.G. "HITLESS WONDERS"	LES LIGHT "KDVLS RADIO THEATER"
19		"EVENING SHADOWS"	STEVEN VOTE "AGGIE TALK"
20	JD ESQUIRE "THE FRONT PORCH BLUES SHOW"	MAGGIE CAT "THE CAT'S MEOW"	HOWARD "MYSTERY SURPRISE"
21		CRAIG "THE FIRE WEATHER FORECAST"	MR. MICK MUCUS "THE CHICKEN YEARS"
22	TIM MATRANGA "KICKSVILLE 29 B.C."	THEO & QUILL "THE CREAKING HINGE"	TROTSKY & PHIL "THE STOMPIN' BOOTBOYS"
23			

SUNDAY

MONDAY

TUESDAY

WEDNESDAY

THURSDAY

FRIDAY

SATURDAY

WESLEY DODDS & JD "ALAN RICKMAN'S AMERICAN ACCENT"	JOHNALD MCDONALD & DJ NATS "BAD IDEAS"	SCHRÖDING- ER'S HAT "A BRANCH AWAY"	JENNIFER JUNIPER & DJ CHEWY "AUDIO RIOT"	BLASPHEMER "RAISE THE DEAD"
PUMPKIN SPICY & LITTLE SOYBEAN "FUTURE ASTROCAT SOUNDSYSTEM"	DYLAN DARP "DARP AFTER DARK"	DJ NEW TWIST & INKY MOOT "NO BLUFFIN"	KAYVEE, A. SHOCK, & DOCTOR CAPTAIN "THE LIVING DEAD AT DAVIS"	
SCOTTY VENOM & BEARDFORCE "THE GRIND"	DJ HANS "RETROSPECT"	DJ BLACKBIRD "HAPPY HOUR"	NIKITA "THE HODGE PODGE"	
CAPTAIN COOK & ACE "ON DECK"	CHON "EVER- LASTING"	THE CONDOR & JACKSON ROSS "FROM THE STAIRCASE"	LOREN "SOUNDS LIKE WORK"	
AL JAZEERA ENGLISH NEWS	AL JAZEERA ENGLISH NEWS	AL JAZEERA ENGLISH NEWS	BIG DAVE "BURIED ALIVE IN THE BLUES"	
PHILLIP WISTER MFT & DR. ART MAGANA "PSYCHNATION"	CHRIS THIELEN "AN AMERICAN ATHEIST"	"ANARCHIST HANDBOOK"	ROBYNE FAWX & BILL WAGMAN "THE SATURDAY MORNING FOLK SHOW"	
ANNELYTIC "BOOMERINGUE"	ESPONTANEO "INDIGENOUS BEATS"	TALI, KRISTIN & DANNIELLE "EVERYONE IS GAY"	DJ MARKUSS & THE D. ELKAN "THE PROG ROCK PALACE"	
"DEMOCRACY NOW"	"DEMOCRACY NOW"	"DEMOCRACY NOW"	ED "CACTUS CORNERS"	
DR. KELP "MAHOU SHOULO"	LATRICE, DARK LINK SHAD- OW TWEE MASTER DJ 3000 JEVMOM12 & ONE HIT WONDER "NO REGRETS!"	LADY KAY "TRIPLOFONIC SOUNDS OF THE HACIENDA SUN- RISE"	CAFECITO "JUNK FOOD"	
DJ TANGOSAURUS REX "COOL & DEADLY"	NANCY DREW (ZACK) & SHIRALOCK HOLMES "THE GAME IS A FOOT!"	THE COLOR TECHNIC "SOULS FOR SALE"	GIL MEDOVOY "CROSSING CONTI- NENTS"	
"FREE SPEECH RADIO NEWS"	"FREE SPEECH RADIO NEWS"	"FREE SPEECH RADIO NEWS"	CHOCOLATE PUMA "TRANSAT- LANTIQUE"	
DR. ANDY "DR. ANDY'S POETRY & TECHNOLOGY HOUR"	DOUGLAS EVERETT "RADIO PARALLAX"	RICHARD ESTES "SPEAKING IN TONGUES"	JEFFREY "TODAY'S ABERRATION, TOMORROW'S FASHION"	
LALANA & MISS DOT "DELICIOUS & NUTRITIOUS"	CRIMEWAVE "TECHNICOLOR GLASS"	SEAN "IT'S ALL ONE SONG"	GOAT-MAN "THE ANTI- ARCTIC LOUNGE"	
MR. FRANKLY "AIR WAVE POLLU- TION"	CHLOE G, RETAG & DANYA "ANIMAL PARTY"	HELLO, SPACE CADET & TATARI "AURAL FIXATIONS"	DAVID D. YOUNG "UPPER REALM SHRIEKS: MUSIC & WORDS"	
MAJOR K & MYK BLAUW "ATF RADIO"	BORIS & NATASHA "USSR RADIO SPUTNIK"	THE PIRATE "1000 POINTS OF FRIGHT"	"JOE FRANK"	
CALAMITY JANIE & ANNE HALO "DESTROYING MINDS"	GINGER SNAP! & DJ DREAMGIRL "CALLING ALL GIRLS!"			
DJ HAASM & ROBIN REDBREAST "LEAST RESISTANT RADIO SHOW"	FENRIS & ANTHONY "LIVE IN STUDIO A"			

WEDNESDAY

THURSDAY

FRIDAY

SATURDAY

<p>SUNDAY Midnight – 2am <i>Neonate (Fighting for a Future)</i> M. Riots & Punk Roge Chaotically good music mixed with punk talk & show listings you don't want to miss. <i>Genre: Punk etc.</i></p> <p>2am-4am <i>Beyond the Stench of Death</i> Polluter All sounds loud, obnoxious and fast with homages to the masters. <i>Genre: hard Rock, heavy Metal</i></p> <p>4am-6am <i>Root too</i> Emyr & Egga process and encode the given frequencies, eject after sync to avoid discrepancies <i>Genre: International, Eclectic</i></p> <p>6am-8am <i>Songs of Praise Gospel Program</i> DJ Mr Tee, Bobby H & Dr. Kwame Traditional and Contemporary Praise and Worship Gospel <i>Genre: Gospel</i></p> <p>8am-10am <i>In Focus/Perspective</i> Bernard Benson In Focus is a religious talk show Perspective is religious music of all genres.</p> <p>10am – 1pm <i>The Island Radio Cafe</i> Gary B. Goode Reggae, Latino/a, Hawaiian and Celtic. Mostly new releases. <i>Genre: Latino/a, Reggae, Celtic & Hawaiian.</i> Alternates with: <i>Cross-Cultural Currents</i> Mindy Reggae & African <i>Genre: Reggae, International</i></p> <p>1pm-3pm <i>Radio Wadada</i> Papa Wheelie A conscious reggae session featuring reggae (old and new) dub and dancehall. <i>Genre: Reggae</i></p> <p>3pm-6pm <i>New Day Jazz</i> Justin Desmangles Interviews with authors of contemporary Afroamerican literature. <i>Genre: Classical, Jazz, Blues, Experimental, Poetry & Lit</i></p> <p>6pm-8pm <i>Hammer Down Sub-Atomic Pound</i> DJ Don Sequitur Vinyl Records - 33's & 45's <i>Genre: Oldies but Goodies</i></p>	<p>8pm-10pm <i>The Front Porch Blues Show</i> JD Esquire Blues for the down home blues lover. <i>Genre: Blues</i></p> <p>10pm-12am <i>Kicksville 29 B.C.</i> Tim Matranga Garage, psychedelia, 50's, 60's, all the best, all the time. <i>Genre: r&b/rock/soul/psych</i></p> <p>MONDAY 12am – 2am <i>The Suicide Watch</i> Ophelia Necro A creepfest of the suicidal, macabre and murderous plus an old time radio show that will give you nightmares. <i>Genre: Rock, Garage, Old Time Radio</i></p> <p>2am – 4am <i>The First Two Pages are Gay</i> Batman, Then It's All Just Gay Porn. DJ Benzel Washington Ummmmmmmm, what? <i>Genre: Hip Hip and Electronic and unmentionables</i> Alternates with: <i>Welcome To The Monkey House</i> DJ J Kill & TBrn <i>Genre: Eclectic</i></p> <p>4am-6am <i>140 Beats Per Minute</i> Split P Beatmixed dance music <i>Genre: Dubstep, Electronica, Dance</i></p> <p>6am-8am <i>Say It Loud</i> DJnoIQ & DJ TekniQ Songs that have been sampled by other artists etc. <i>Genre: Hip-Hop, Jazz, R&B</i></p> <p>8am-8:30am <i>Al Jazeera News Half-Hour</i></p> <p>8:30-9:30am <i>Intercourse on Intercourse</i> Lech Sex and Sexuality <i>Genre: Talk</i></p> <p>9:30-Noon <i>Sound Waves</i> Dr. Freon & Captain Mandrake Broadcasting the best tunes from KDVS' Space Station, <i>Genre: Eclectic</i></p> <p>Noon- 1pm <i>Democracy Now!</i></p> <p>1pm-2:30pm <i>Day In, Daze Out</i> Clementine For your stratum. <i>Genre: Eclectic</i></p>	<p>2:30pm-4:30pm <i>Emotion 1987</i> The Found New Hardware Wizard & Luminatique Mechanical sensations and pop palpitations. <i>Genre: Electronic</i></p> <p>4:30-5:00pm <i>Free Speech Radio News</i></p> <p>5:00pm-6:00pm <i>Local Dirt</i> Dani Lee, Neda Yousefian & Anna Truth Agriculture, environment and social justice.</p> <p>6:00pm-7:30pm <i>Hitless Wonders</i> Mama Dre & H.G. <i>Genre: Eclectic</i></p> <p>7:30-8pm <i>Evening Shadows</i> Nicholas Nordlinger et al. Original stories eveningshadows.bandcamp.com <i>Genre: Horror/Fantasy</i></p> <p>8pm-9pm <i>The Cat's Meow</i> Maggie Cat Summer has a particular sound - one which you might hear on the Cat's Meow. <i>Genre: Indie, Pop, Folk, Rock</i></p> <p>9pm-10pm <i>The Fire Weather Forecast</i> Craig A look at current and classic adventurous sounds from around the world. <i>Genre: International Experimental Jazz</i></p> <p>10pm-12am <i>The Creaking Hinge</i> Theo & Quill Don't wake mother <i>Genre: Eclectic, Blues, Post-Punk, Garage, Jazz</i></p> <p>TUESDAY Midnight-2am <i>Unspeakable Cults</i> Malefactor An ineffable journey into the macabre <i>Genre: Metal</i></p> <p>2am-4am <i>In the Key of Lime</i> DJ Silky Sifaka Meditative/trippy music of all genres that intensifies <i>Genre: Psychedelic, Electronic, Dub, Trance</i></p> <p>4am-6am <i>Music Box</i> DJ Y for You End your fatigue and start a lovely day on the Music Box. <i>Genre: Eclectic</i></p>	<p>6am-8am <i>Safer Than Peanuts!!</i> Ramona & Stoop Kid Peanuts kill 100 people annually. Our show kills -2 people quarterly. <i>Genre: Rock, Folk and a few surprises.</i></p> <p>8am-8:30am <i>Al Jazeera News Half-Hour</i></p> <p>8:30am-9:30am <i>This Week in Science</i> Dr. Kirsten Sanford & Justin Jackson</p> <p>9:30am-Noon <i>Shark Hour</i> Jaguar Shark Stupid pop music <i>Genre: Pop, Rock</i></p> <p>Noon-1pm <i>Democracy Now!</i></p> <p>1pm-2:30pm <i>The Morning After with DJ Sugar</i> Sugar <i>Genre: Soul, Funk, Jazz, Hip-Hop</i></p> <p>2:30pm-4:30pm <i>Hometown Atrocities</i> Todd Show centering on rock of sorts... <i>Genre: Rock, Pop</i> Alternates With: <i>Electronic mail</i> Chris Killimanjaro Playing lofi, pop, psych, synth, proto from a long line... <i>Genre: Eclectic</i></p> <p>4:30-5pm <i>Free Speech Radio News</i></p> <p>5pm-6pm <i>Sounds of Africa</i> George & Fayia News, current events and music from the continent.</p> <p>6pm-7pm <i>KDVS Radio Theater</i> Les Light Original audio plays. <i>Genre: Drama</i></p> <p>7pm-8pm <i>Aggie Talk</i> Steven Vote Sports talk show focusing on UC Davis athletics.</p> <p>8pm-9pm <i>Mystery Surprise</i> Howard Weekly on-air existential crisis <i>Genre: Fragile Mosaic</i></p> <p>9pm-11pm <i>The Chicken Years</i> Mr. Mick Mucus Fun With Sound</p>	<p><i>Genre: Rock</i></p> <p>11pm-midnight <i>The Stompin' Bootboys</i> Trotsky & Phil We play punk, fuck you. <i>Genre: Punk</i></p> <p>WEDNESDAY Midnight-2am <i>Alan Rickman's American Accent</i> Wesley Dodds & JD Han Solo didn't need a fucking lightsaber. <i>Palen</i> 2am-4am <i>Future Astrocat Soundsystem</i> Pumpkin Spicy & Little Soybean Est in unicornium confidimus <i>Genre: Eclectic</i></p> <p>4am-6am <i>The Grind</i> Scotty Venom & Beardforce <i>Genre: Mostly Electronic, w/ Rock, Reggae, Hip-Hop, Ska</i></p> <p>6am-8am <i>On Deck</i> Captain Cook & Ace Jump on deck as we smoothly sail through... <i>Genre: Alt Rock, Indie Pop, Indie Rock</i></p> <p>8am-8:30am <i>Al Jazeera News Half-Hour</i></p> <p>8:30am-9:30am <i>Psychnation</i> Phillip Wister MFT & Dr. Art Magana Issues in psychology</p> <p>9:30am-Noon <i>boomerique</i> annelytic Return of the delightful. <i>Genre: Electronic, Electro Swing, Eclectic</i></p> <p>Noon-1pm <i>Democracy Now!</i></p> <p>1pm-2:30pm <i>mahou shoujo</i> Dr. Kelp A magical girl playing all sorts of cool Japanese tunes! <i>Genre: fantastical/phantasmagorical</i></p> <p>2:30-4:30pm <i>Cool & Deadly</i> DJ Tangosaurus Rex Keepin' the old-school vibes of Reggae alive. <i>Genre: Reggae</i></p> <p>4:30pm-5pm <i>Free Speech Radio News</i></p> <p>5-6pm: <i>Dr. Andy's Poetry and Tech-</i></p>
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<p>nology Hour Dr. Andy Talk about Poetry & Technology with frequent guests</p> <p>6pm-8pm <i>Delicious and Nutritious</i> Lalana & Miss Dot Your body should reject everything else. <i>Genre: Eclectic</i></p> <p>8-9pm <i>Air Wave Pollution</i> Mr. Frankly <i>Genre: Eclectic</i> Alternates with: <i>Destroying Minds</i> Calamity Janie & Anne Halo Is this destroying your mind? <i>Genre: Punk, Rock'n'Roll, Garage, Indie, Surf, new wave</i></p> <p>9-10pm <i>Air Wave Pollution</i> Mr. Frankly <i>Genre: Eclectic</i> Alternates with: <i>Least Resistant Radio Show</i> DJ Haasm & Robin Redbreast We get out of bed once a week to spin some records <i>Genre: Noise, Rock, NoiseRock, Skunch, Electric, Etc.</i></p> <p>10pm-Midnight <i>ATF Radio: All Things Fresh</i> Major K & Myk Blauuw Fresh Sacramento Hip-Hop and beyond. <i>Genre: Hip-Hop, R&B, Oldies</i> Alternates with: <i>Totally Confused</i> DJ Super Hans & Jane <i>Genre: Eclectic</i></p> <p>THURSDAY Midnight-2am <i>Bad Ideas</i> Johnald McDonald & DJ Nats <i>Genre: Rock, Punk, Psyche, Pop</i></p> <p>2am-4am <i>Darp After Dark</i> Dylan Darp 80% music, 20% other fun <i>Genre: Jazz, Rock, R&B, Electronic (maybe Rap)</i></p> <p>4am-6am <i>Retrospect</i> DJ Hans Deep-cuts from the 50s and 60s along with currents influenced by those eras. <i>Genre: Garage Rock, R&B, Ska</i></p> <p>6am-8am <i>Everlasting</i> Chon FUN <i>Genre: Eclectic</i> Alternates with: <i>From the Staircase</i> The Condor & Jackson Ross A fusion of jamming and soul from across the world.</p>	<p><i>Genre: Blues, Folk, Soul, Funk, Int'l, Rock</i></p> <p>8am-8:30am <i>Al Jazeera News Half-Hour</i></p> <p>8:30-9:30am <i>An American Atheist</i> Christopher Thielen Panelists discuss news and topics relating to religion and critical thought.</p> <p>9:30am-Noon <i>Indigenous Beats</i> Espontaneo Showcasing Americana up through early rock and roll. <i>Genre: Americana, Folk, etc.</i></p> <p>Noon-1pm <i>Democracy Now!</i></p> <p>1pm-2:30pm <i>No Regrets!</i> Latrice, Dark link shadow twee master DJ 3000 Jev-mom12 & One Hit Wonder The club can't even handle me right now. <i>Genre: Eclectic</i></p> <p>2:30pm-4:30pm <i>The Game is a Foot!</i> Nancy Drew (Zack) & Shiralock Holmes Elementary, my dear <i>Genre: Mystery, Fiction, Tard-core, Sonnet and Parkour</i></p> <p>4:30-5pm <i>Free Speech Radio News</i></p> <p>5pm-6pm <i>Radio Parallax</i> Douglas Everett Science, history, politics, current events, whatever we damn well please.</p> <p>6pm-7pm <i>Technicolor Glass</i> Crimewave Like a rainbow... made out of DEATH RAYS! <i>Genre: Alternative, Pop, Electronic, Punk, Noise</i></p> <p>7pm-8pm <i>Esotericism and the Occult in the Western World</i> Simi The roots of New Age, exoes of the cosmos. <i>Genre: Adult Contemporary</i></p> <p>8pm-9pm <i>Animal Party</i> Chloe, RetaG, & Danya</p> <p>9pm-10pm <i>USSR Radio Sputnik</i> Natasha & Boris "Communism doesn't work because people like to own stuff" - Frank Zappa <i>Genre: Italo-disco</i></p>	<p>10pm-11pm <i>Calling All Girls!</i> Ginger Snap! & DJ Dreamgirl Underground female artists from across the universe <i>Genre: Rock, Punk/Post, Folk, Twee, Experimental</i></p> <p>11pm-Midnight <i>Live in Studio A</i> Fennis & Anthony Live in-studio performances.</p> <p>FRIDAY Midnight-2am <i>A Branch Away</i> Schrödinger's Hat Creaky trunks & gently flirting leaves. <i>Genre: Eclectique</i> Alternates With: <i>Audio Riot</i> Jennifer Juniper & DJ Chewy A glorious sampling of indie, folk, dance, rock and everything in between. <i>Genre: Eclectic</i></p> <p>2am-4am <i>No Bluffin</i> DJ New Twist & Inky Moot <i>Genre: Punk, Americana, Metal</i></p> <p>4am-6am <i>Happy Hour</i> DJ Blackbird Positive vibes and energy <i>Genre: Electro, Jazz, Hip-Hop, Blues</i></p> <p>6am-8am <i>Sounds Like Work</i> Loren Out sounds & cerebral nonsense with rockin' pop moves <i>Genre: Psych, Rock, Drone, Experimental, Electronic</i></p> <p>8-8:30am <i>Al Jazeera News Half-Hour</i></p> <p>8:30-9am <i>Anarchist Handbook</i> Political issues framed from the anarchist perspective.</p> <p>9am-9:30am <i>Everyone Is Gay</i> Tali, Kristin, & Dannielle However you identify, we will talk about it! <i>Genre: LGBT</i></p> <p>9:30-Noon <i>The Good Good</i> Mr. Glass Post Adult Contemporary Core <i>Genre: Soul, Hip Hop, Jazz</i></p> <p>Noon-1pm <i>Democracy Now!</i></p> <p>1pm-2:30pm <i>Triplotonic Sounds of the Hacienda Sunrise</i></p>	<p>Lady Kay Music for the Band-Aid in you! triplotonicsounds.blogspot.com <i>Genre: Rock, pop, punk, garage, catchy jingles</i></p> <p>2:30-4:30pm <i>Souls for Sale</i> The Color Technic We mix the older generation with the new. <i>Genre: Soul, Jazz, Hip Hop, Funk, Blues, International</i></p> <p>4:30-5pm <i>Free Speech Radio News</i></p> <p>5-6pm <i>'Speaking in Tongues'</i> Richard Estes Interviews and commentary with an emphasis on anti-authoritarian practice.</p> <p>6-8pm <i>It's All One Song</i> Sean <i>Genre: Rock, Folk, Soul/RB</i></p> <p>8-10pm <i>Aural Fixations</i> Hello, Space Cadet & Tafari Something for your ears to chew on. <i>Genre: Eclectic</i></p> <p>10pm-Midnight <i>1000 Points of Fright</i> The Pirate Metal twitching, food tips, metal, hardcore, venting & metal. <i>Genre: Metal, Hardcore</i></p> <p>SATURDAY Midnight-2am <i>Raise the Dead</i> Blasphemer Black, Death, Pagan, Viking, Grindcore and Ambient Horror <i>Genre: Metal</i></p> <p>2am-4am <i>The Living Dead at Davis</i> KayVee, A. Shock & Doctor Captinn Arrogant space lesbians bring you Lex Luthor's world of tomorrow. <i>Genre: Eclectic</i></p> <p>4am-6am <i>The Hodge Podge</i> Nikita A bit of this, a bit of that, a hodge podge of music. <i>Genre: Folk, Indie, Alternative, Rock</i></p> <p>6am-9am <i>Buried Alive in the Blues</i> Big Dave What better way to start your weekend? <i>Genre: Jazz, Rock'n'Roll,</i></p>	<p><i>Blues new & old, nat'l. and internatl.</i></p> <p>9am-Noon <i>The Saturday Morning Folk Show</i> Robyne Fawx & Bill Wagman Folk of any kind. <i>Genre: Folk</i></p> <p>Noon-2pm <i>The Prog Rock Palace</i> DJ Markuss & The D. Elkan Progressive rock and jazz from the 60s to the present, from all over the world. <i>Genre: Progressive Rock and Jazz</i></p> <p>2pm-4pm <i>Cactus Corners</i> Ed Euphony and Cacophony <i>Genre: Classical, Avant-Garde</i> Alternates With: <i>Junk Food</i> Cafecito <i>Genre: Eclectic</i></p> <p>4pm-7pm <i>Crossing Continents</i> Gil Medovoy <i>Genre: World/International</i> Alternates with: <i>Transatlantique</i> Chocolate Puma Africa, among other continents. <i>Genre: International</i></p> <p>7pm-9pm <i>Today's Aberation Tomorrow's Fashion</i> Jeffrey Multi-genre new releases <i>Genre: Eclectic, Electronic, Rock, Indie</i> Alternates with: <i>The Antarctic Lounge</i> Goat-Man Time Travel through the decades; lost retro gems; New Wave, Electronic, Funk, and cutting edge music of the '10s. <i>Genre: Eclectic</i></p> <p>9pm-11pm <i>Upper Realm Shrieks: Music & Words</i> David D. Young A continuously evolving show from all periods of recorded musical history. In flux. <i>Genre: Soul, Blues, Rock, Country, Jazz, Spoken Word, Experimental</i></p> <p>11pm-Midnight <i>Joe Frank</i> M. Riots audio collages available at http://www.joe frank.com/</p>
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TOP FIVE Grew up with ALBUMS (I DON'T FEEL GUILTY)

- ① THIRD EYE BLIND
- ② SUM 41 - all killer no filler
- ③ MARY J BLIGE
- ④ PINK ~~misunderstood~~ NOW 6 (cloned)
- ⑤ DISNEY'S HERCULES SOUNDTRACK
"who put the fed in gladiators"

HONORABLE MENTIONS:

The White Stripes - white blood cell
PINK HONORABLE MENTIONS

ABBA - Girl just wanna have fun

Nick's Top 5 grew up with albums

- 1.) Third Eye Blind - self-titled
- 2.) Everclear - So much for the Afterglow
- 3.) Labyrinth Original motion-picture soundtrack
- 4.) Incubus - Make yourself
"love is a verb & a Crow left of the Murder
here in my room"
- 5.) CATS

honorable mentions: Mazzy Star - So tonight that I might see
& Weezer blue

5 Albums Alex
grew up with
Billy Ocean - "Suddenly"
Michael Jackson - "Thriller"
Fleetwood Mac - "Rumors"
Pixies - "Doolittle"
The Replacements
"Let it Be"

JOIN US



NO CONFIDENCE

Back Home Again - David D. Young

Charlatan promise strikes you in your glandular brain; deranged in no time... every single day. Havoc Promise Holdout sez they feel so sold-out, out on the corner of 4th & Main. The streets seem a dream, all covered with gooey cobwebs.

America Taskmaster cracks that whip & tries to take a psychedelics trip & doesn't slip... He's Mr. Fripp. Stone shadow revery is an insistent bedrock for bedridden sentiment.

Horn-Players get sharp pitched with their trumpets & trombones when a harsh cold wind wakes 'em up. Avarice Rancidness bubbles up from the gutter in front of this town's most important Hi-End Hamburger Place. View form shadow player exists as a mist... watching yet not seen.



Art by Natalie Roman

It is somewhere around ten a.m. and I'm attempting to ignore my increasingly alert stream of consciousness because I'm convinced that sleeping in is better than dragging myself off the mattress to go turn on the shower. Suppressing my thoughts until I get hungry or have to pee is how I typically function these days. Some people have jobs to get up for, cats to feed, or people to nag. The only other thing that will get me up and going is my radio show at 1 o'clock that I still need to finish prepping. I knew there was something worth hanging around for... I finally wrangle my way out of the unkempt mess of flannel sheets and Target bedding left over from the first time I moved out of the house. Instead of the bathroom I head for the laptop in the living room. Lulu the kitten decides it's a good time to walk across the keyboard while I log into my e-mail. That's when I discover that I have a phone interview in two hours with Seth Bogart, known for his involvement in Oakland outfit Gravy Train!!!! and more famously as the frontman for Hunx & his Punx, a band that's just as much punk as it is a provocative girl group. The next sixty minutes are a blur. Somehow I end up at the KDVS studios with a note page full of half-scribbled questions and last-minute borrowed lead-ins for my first interview ever. 12:40 rolls around and it's time to call the number Seth's promotion guy sent me. I'd been prepping myself to talk to a character as outwardly flamboyant as the live shows he is notorious for, and yet the man they call Hunx still seems to evade my juicy follow-up questions. Luckily I also got to speak with one of his Punkettes, Shannon Shaw, who also happens to co-front Shannon & the Clams. (It really is all about being blunt, ladies):

Kayla: I guess I want to start by asking you about your first band, Gravy Train!!!! and how you got started with that.

Hunx: Oh, I got recruited to be the sexy gay dancer. I'm hot, will you turn that thingy down? That's how I got started.

K: Where are you guys at right now?
H: We're in the van, so it's probably gonna be loud.

K: So Gravy Train!!!! started in the Bay Area?

H: Uh-huh. Around 2001.

K: [Having a sort of electro-tinged bubble punk sound] it was probably a pretty radical step away from what was going on in the Bay Area punk scene at the time?

H: Yeah, everyone hated us actually. But

we loved it and we would crash every party. Every show we thought we wanted to play we would just go right before the headliner and get up on stage and set up and start playing.

K: That's pretty punk actually.

H: Yeah...Shannon's teasing me! Just so you know.

K: What is she teasing you about?

H: Everything I say - she makes fun of me. She's so mean, everyone must know! Shannon & the Clams is a bully.

K: Are Hunx & his Punx and Punkettes ever coming up to the Sacramento/Davis area again?

H: Ummmm hopefully, our guitar player's moving to Sacramento.

K: Oh! That would be pretty cool.

H: Yeah, I love Sacramento. I don't know if we have any plans to play there but I'd like to.

K: What are your plans for the upcoming months?

H: We're going on a world tour that lasts

Hunx talks Punx:
An interview with Seth Bogart & Shannon Shaw

two months, and then that's it.

K: What countries are you stopping in?

H: America and we're going to Europe, all over the place.

K: Do you think audiences and crowds react differently in other countries versus the U.S. - or even Northern California?

H: Well, some of Europe just looks really confused and then France is so horny and tries to molest us.

K: Do you have some pretty crazy tour stories? Any you can share?

H: Umm, I don't remember [laughs] but I think something crazy happens every night.

K: What's your touring schedule like? Do you get days off or is it usually a show night after night?

H: It's usually night after night; we're hard working girls in show business. But we get a day off to go to Harry Potter World in Florida and we prefer not to play in Wyoming so we're just taking the day off and driving right through.

K: I also wanted to ask about Down at Lulu's, the hair salon you started.

H: Oh yeah. It's like a hair salon and clothing shop that I opened five years ago with my friend Tina, but I actually don't own it anymore because I moved to LA and I was kinda over being responsible - but I work

there once a month.

K: So you actually do people's hair?

H: Uh-huh!

K: Oh, I should stop by sometime.

H: Yeah, you have to come! I've been doing it for like, ten years.

K: It's in Oakland?

H: It's in Oakland, yeah [chuckles] veery professional.

K: So you're in LA now?

H: Yeah I moved there in the Fall.

K: When you're playing music in LA, is it different than being in Northern California? What's the comparison there?

H: Well, most of the people I play music with are in San Francisco or spread out all over the country so I haven't been playing a lot of music in LA, but my friend Kyle is there so we've been working on some street punk songs.

K: Would that happen to be King Tuff Kyle?

H: Yeeeeeaaah!

K: I read that he played guitar for you on your Fall tour.

H: Yeah I know, he's the best - my bestieeee. I was like in love with him at first and now we're like brothers. Me and his mom text all the time. She calls me son.

K: How did you guys meet and start collaborating?

H: We met at a gay bar in Texas, playing South by Southwest and it was like love at first sight, for me anyways, and then we just became friends and started working on stuff together.

K: You toured with him and Dan Pitout from Nu Sensae?

H: Yeah, he played guitar on a tour of ours but not anymore.

K: How did you meet Dan?

H: Um, he was - I can't talk about that [laughs].

K: Any other projects or collaborations coming up?

H: Me and my friend Brandy have been working on a TV show called Hollywood Nails for a really long time that's gonna come out this summer.

K: What kind of TV show?

H: It's kind of like Melrose Place meets Saturday Night Live meets Pee Wee's Playhouse meets Supermarket Sweep.

K: Wow. Where could we watch it? Is it going to be cable access?

H: Probably on the internet. I mean, I hope it's gonna be on big time TV but we have to finish the first episode and see what happens.

K: Are you starring in it?

H: I'm in it sometimes but it's basically me

and all my friends doing stupid stuff.

K: Are most of your songs based on personal experiences?

H: Not all of them, but a lot, yeah...like some bad times that have gone down and [the songs] make you feel better, you know?

K: Yeah, I definitely think your music is something people can listen to and just feel happier and want to party to.

H: Aww, I hope so! That's really cute.

K: What kind of bands did you listen to growing up?

H: The same bands I listen to now basically.

K: So they've stuck with you this whole time?

H: Yeah my taste is still like, teenage.

K: Can I get some names?

H: I love the Ramones and Bikini Kill aaaaaand stuff like that. Britney Spears, definitely one of my favorites of all time and still. You wanna talk to Justin, Shannon or Erin?

K: Sure!

H: OK hold on, lemme pass the phone. (rustling and background voices)

(raspy female voice singing)
Helloooooooooo, it's meeeeeeee!

K: Hello! Who am I talking to?

My name is Shannon.

K: Oh, hi Shannon my name's Kayla. I think I met you a couple times when [Shannon & the Clams] came to Sacramento. You signed my record.

Shannon: Oh yeah, you mean when we played at Luigi's Fun-garden?

K: Yeah when you played at Luigi's. How are you doing?

S: Mmmmmmm, that was an interesting show! I'm doing very well.

K: I heard Shannon & the Clams are working on a new album.

S: Yeah! We just finished it the other day, like the day before I left to tour with Hunx

we finished it - music really. We're still working on the art and everything.

K: If I remember correctly; you were recording in Santa Cruz?

S: In the Santa Cruz mountains. In the city of Gilroy.

heard of KDVS's Operation Restore Maximum Freedom? Is anyone there interested in playing? It'll be on May 19th this year.

S: Yeah! Oh, I would love to but we're gonna be in Europe until May 30th. I wish.



credit: Olivia Hemmatarator

Well, I guess not the city - out in the mountains. My uncle has this really beautiful little cabin in the woods and we thought maybe it'd be a good idea to isolate ourselves up there.

K: That sounds cool.

S: It was so cool. We were being taunted by one large, very, very obese mouse.

K: A mouse?

S: A mouse was hanging out in our cabin a lot, eating our food. He got in my bed, pooped in my bed one day [laughs]. Yes.

K: Actually, I was also wondering... I don't know if you've

K: It always takes place at this little biker bar on the outskirts of Davis in the country.

S: I love biker bars. Well, I haven't been to one yet but I know that I would love one.

K: How about your (Shannon & the Clams) shows outside Northern California? How do they receive you guys?

S: Um, Hunx and his Punx - they like us. I mean Northern California, we really only play San Francisco and Oakland but people just go ba-na-nas. Stage diving...kissing each other... lots of jumping and hopping...

screaming

K: Dancing

S: Gift giving! People bring presents which is really nice. Someone brought me a beautiful little satchel of all this nice organic all-natural makeup that they make, it was very nice.

Treats, someone just gave us a sack of treats - salted chocolate chip cookies.

K: Do you have any crazy wild tour stories? Crazy fans? Stalkers?

S: Oh, well, I do have a stalker. It's more creepy than exciting though. He popped up at the last Shannon & the Clams Portland house party show. I think he's from LA, but he'll just show up places and it's really weird and creepy. Now he's probably gonna hear all about it and come up to my next show!

K: Where is your next show?

S: We're on our way to Seattle right now. It's this place called The Crocodile. It's really fancy.

K: When are you guys taking off for Europe.

S: We leave May 3rd.

K: Are there any other new projects anyone [from Shannon & the Clams] is working on? I know Cody has King Lollipop.

S: Yep, Cody's got King Lollipop. I was in this band called the Togas [...] The Togas were formed to be the party band for Bruise Cruise and it was me on bass and singing and Lance, the drummer of Reigning Sound, uh Ty Segall and Philip from the Strange Boys. I think Ty dealt it to me like a really crappy frat-rock band, but we did lot's of covers like "96 Tears" and "Paint It Black" and you know, some Kinks songs and stuff, but it was really fun and we wore togas and danced a lot.

K: It sounds like a party.

S: It really was.

—Kayla Castanon

For the audio interview and other musical meanderings, check out triplofonicsounds.blogspot.com



Di Bravura



Amoret



Violent Vickie



KDVS
Pres
ents
live in
Under
Ground
in

Stout Rebellion



Studio A

live in 24 frames



Astronomy writer Bob Berman has examined our sun and the sometimes unexpected ways it rules our lives in: The Sun's Heartbeat, and Other Stories From the Star That Powers Our Planet.

Bob Berman is a columnist and consulting editor for Astronomy Magazine. For 17 years he wrote the "Night Watchman" column for Discover magazine. Welcome to Radio Parallax, Bob Berman.

Thank you Doug, it's a pleasure to be here.

Doug: The sun has a rhythm akin to a heartbeat. It get full of spots, then clears up, in a repeating cycle. What do we know about this?

This was discovered a few centuries ago by Galileo and a competitor, a Jesuit priest named Christophe Scheiner. They had a series of battles to determine who "discovered" what first, like a Woody Allen movie. They went back and forth in a neurotic exchange. They both discovered sunspots, but a century and a half later that we learned that sunspots come and go. And that they weren't just meaningless things.

When there are more black spots on the sun, you'd think the sun would be cooler; but the opposite is true. When there are more sunspots the sun is actually more energetic. There are storms and more activity, and the area surrounding the spots are more brilliant. The sun sends more rays our way, and this cycle of spots affects our planet.

Soon after scientists began tracking sunspots (the 1600s) they disappeared. We know that this was accompanied by cold weather on earth. It was a curious event.

Curious yes, and desirable now! For a human lifetime – from 1645 to 1715 – we had no sunspots. The 11 year sunspot cycle stopped in its tracks. When it did the earth got colder and colder. There were harsh winters in colonial America and Europe. The Thames and canals of Venice froze. These were times of hardship, but now that we see global warming due to human meddling, it might not be a bad thing if the sun should choose this time to again go into a prolonged period of quiet.

We had something similar to this event from 2006-2009. We saw the longest sunspot minimum since then. It made the earth cooler than it would have been. Nobody knows if this is a harbinger of a long minimum, where sunspots would disappear again.

Johannes Kepler worked out the relative distance of the planets but scientists struggled to work out actual distances. Someone got the idea that by using a transit of Venus in front of the sun we might to solve the problem. This would used "parallax", the phenomenon our show is named after.

The Sun's Heartbeat Radio Parallax Interviews Bob Berman

That's right, your show is named Radio Parallax! Parallax is cool. To demonstrate it hold a finger up about a foot in front of you, then alternate closing each eye. Your finger jumps back and forth relative to the background. The jump can tell you how far away your finger is based on the distance between your eyes. This is trigonometric parallax. The same thing can be done using Earth as a base. Have an observer on one point of Earth and one observer at another part simultaneously observe the moon. By reporting the background stars, they can compare notes and determine the distance of the moon. This was done in the 1700s.

If they could do this to determine our distance to the sun, it would allow us to calculate the distance to all the planets, because, per Kepler, we knew the relative distances. A way to do this was to use a transit of Venus past the face of the sun. It's a rare event. It only happens twice a century. We have one coming up on June 5th, and this will be the last one till 2117.

The transit is visible in California. How should one prepare to watch a Venus transit?

Definitely get some eye protection ahead of time! I like to use shade #12 welding goggles. Go to a welding supply store (you never find these in a mall). You don't have to buy the whole goggle – just the shade. Using one you can stare at the sun. On June 5th you'll see a little dot – Venus – cross the sun. If you trust yourself to do so, get some binoculars, but you have to be careful. Put the welding filter in front of the lens, and make sure to secure it with duct tape or something. You have to make it foolproof! If it slips while you are observing it, even a moment of direct sunlight through binoculars can blind you. But if you can do this, it will be spectacular.

You're a radio host. I wanted to note a call you got after discussing avoiding eye damage in viewing eclipses. A caller was irked.

Yes, I was discussing how you mustn't ever stare at the sun because you can damage your eyes, and a woman called the station and asked, "if the eclipse is so dangerous, why are they having it?"

[Laughing] That's why we don't take calls on this program.

After lectures to a shy audience I often say don't hesitate to ask questions. "There is no such thing as a stupid question". I realize now that I'm lying when I say that. There are some incredibly stupid questions.

[Still laughing] Can you give an example?

My mother-in-law, coming to visit us in the country came in and asked my wife, "What are all those little dots in the sky?" My wife replied, "Those are stars mom." She was raised a big city in Florida, and just had never been exposed to so many stars at night. Can you imagine?

Bob, I have friends in LA!

We had another gentleman in lecture who asked, "When the astronauts flew to the moon how did they fly around all those stars?"

The Earth is a magnet, and this ties together with sunspots. Edward Maunder claimed in the 1800s that sunspots were associated

magnetism. He was attacked for that, but he was right.

We don't think of magnetism as a major player. We knew that the earth had a weak magnetic field, but sunspots are storms on the sun. The magnetism is thousands of times more intense. Magnetism is a serious player on the sun. The storms, the solar flares, everything we see comes from magnetism.

Since Earth also has a magnetic field the interplay causes many of the effects seen. The sun throws out part of itself - like a shotgun blast - up to ten million tons of broken bits of atoms are ejected into space. These ionized bits of atoms are susceptible to being captured by a magnetic field. When they reach Earth they can transfer power. This is when we observe an intense aurora borealis, seen as far south as Mexico. If we see solar storms aimed in our direction, we know that an aurora might be 2-3 days away - assuming the magnetic polarity is correct. The best way to tell is when some observer sees a glow to the north and starts calling friends. We have a northern lights alert in my community and it works well.

You're talking about the mass ejections that trigger auroras. As late as the 1950s the idea of a "solar wind" was considered bizarre.

Gene Parker, a visionary, first suggested the idea. People were skeptical. They said, "A wind of charged particles from the sun, yeah right." But Gene was right. Between the stream of material, plus conversion of mass to energy the sun loses about 4 million tons of mass every second.

Having an atmosphere and a magnetic field are nice things.

In your book, you talked about the Apollo astronauts "seeing" cosmic rays.

We're protected on the Earth's surface by our atmosphere, and magnetosphere. The Apollo astronauts who went to the moon left our magnetic field. They began to see flashes that went across their field of view about once a minute. These guys were mostly old navy pilots. When you're part of that group you don't tell anyone if something is wrong with you. But as they talked among themselves they realized they were all experiencing it. It turns out, giant particles from the sun - protons - were smashing through their brains. Any colonists on the moon or Mars would be constantly bombarded by solar radiation (like the astronauts) because neither of those bodies has magnetic shield. Particularly worrisome are the storms, the coronal mass ejections, during the peak of the sunspot cycle (which is coming up over the next couple years). By one estimate on a two year Mars mission astronauts, despite shielding, would lose 15% and 40% of their brain cells. Even smart people can't be having that!

That is depressing.

Shannon Lucid, the American astronaut who has spent more time in space than any other woman, thinks that this is going to stop all thoughts of colonizing Mars. She doesn't think it will happen because this radiation is so deleterious to health. They're already talking about sending older astronauts to Mars - because they would have less life to lose!

As a med student I was told that the ER would go nuts on nights of full moons. I tracked this to find no correlation. You debunked this myth in your

book, but I'm not sure it is going to die.

That's true. We humans are built to take patterns and match them up with other patterns. I get letters every day from people who are trying to match patterns. Of course we have periods with the sun, and there are a lot of things we could match up with them: wars, economic downturn, etc. There only been 24 well studied 11-year sunspot cycles, and it is tempting to match them with stuff. We *can* match some things like the length of women's skirts, the party that controls congress, and the rabbit population of Australia. We assume *these* to be coincidence, but some might not be. The positions of the gulf stream. The thickness of our atmosphere. The price of grain (due to the response of crops to the sun cycle).

A full moon is so obvious it's easy for us to try and make up patterns. Health professionals do this. "It's a full moon, here we go again." If there aren't a lot of births, or the ER isn't busy, nobody says anything. These things, from repetition, get believed. Only careful statistical studies can show these things to be true (or not). There have been lots of studies on births and the full moon, crimes, calls to crisis centers. None show any correlation.

I learned some medicine reading your book. Road signs are green because our eyes respond best to that wavelength of light.

Our eyes were designed to see by sunlight. We see things because photons bounce off objects. It's no accident that we best perceive the light that the sun emits most strongly. Turns out that this is light in the green spectrum. Thus, our eyes are more sensitive to

green. This is also the reason why cities are moving away from red fire engines to green!

So why isn't our sun green?

Great question, Doug. A few years ago two U. of Arizona astronomers announced that "the universe is green. The determined that because the universe is made of stars and stars emit mostly green, therefore the universe is green. Everyone in the know laughed at this. The sun gives off all colors. When our eyes get green light, mixed with blue and red, we see white light. We're getting it all but our subjective experience is white. Now if the sun only gave off green light it would be green, but that isn't the case.

I was intrigued by your discussion of declining vitamin D levels. I thought dermatologists went too far with the sunlight avoidance. You agree.

The physicians I have spoken to on the Vitamin D Council, a nonprofit group that studies these things, are downright spooked. They think that humans are doing ourselves in by not letting our skin get sunlight. In 20 minutes of sun exposure, our bodies will manufacture the same amount of vitamin D as you would get from 200 glasses of milk. There is an amazing vitamin D generator we have so long as we're outdoors. We evolved being outdoor creatures. We didn't hide in caves. That has changed as America went from an agrarian nation to a manufacturing one. We spend more and more of our time indoors. We have switched to windows that don't generally open; and ultraviolet light doesn't go through glass. Kids don't play outdoors after school. Playgrounds are empty from

parent's fear of child abductions. They don't let kids run free as when I was a boy. Our video-game culture keeps kids inside. The final straw was the skin cancer thing.

As you mentioned, your colleagues are scaring people: stay indoors or wear sunscreen if you go outside. The little time they spend outdoors they're slathering with sunscreen and blocking what little vitamin D production they'd get. In the minds of the people on the Vitamin D Council, this is worrisome. Our vitamin D levels are only a fraction of what they should be! No one really knows what the normal rate would be, because we would be creating so much if we were outside all the time. Why do we create so much vitamin D from relatively little sunlight? Well, nature doesn't do anything accidentally. We are meant to have a steady/large amount of vitamin D. Vitamin D is one of the most potent anti-cancer agents known, and some on the Vitamin D Council are even suggesting that the autism epidemic is a result of vitamin D deficiency. Now I know it is opening a can of worms anytime you try and pin autism on anything, but the bottom line is that although skin cancer is an issue, you need as much sunlight as you can. The key is to do this without burning. People with fair skin, have freckles, blue eyes red or blond hair...you know who you are... burn easily. That's where the issue of melanoma comes up. I don't want to belittle the subject - there are on the order of 7 to 8 thousand melanoma deaths per year. The other skin cancers are the big number ones, but they are non-malignant, don't metastasize, and are easily cured generally.

The Vitamin D Council thinks this cancer thing is an overblown concern. Yes, you should protect yourself from burning - but don't avoid all sunlight! They believe the rates of cancer - all types - would plummet if we all got more sunlight! Humans have become a race of "mole people" hiding from the sun in a way nature never intended.

The Sun's Heartbeat devotes a large amount of space solar eclipses. I have been fortunate enough to see four of them...

You have? May I ask where?

Well, Baja in 1991. That eclipse had long streamers. I've only seen one picture that captures it - a photo created by a Japanese astronomer who layered 40 exposures. Most

photos don't look right.

You are so right! This is different from everyday experiences. If we take a photo of a friend, it resembles our friend, no doubt about it. But pictures of a total eclipse are not the same. There is such a great gradation of brightnesses in an eclipse. Our eye is able to see the faintest aspects and the brightest. With film, you will overexpose one part or underexpose another. Photos of an eclipse do not look like the actual thing. And I don't want to sound too hippie here - but the "vibe" from a photo just isn't the same as the real thing.

You advocate, re-arranging one's life schedule to see a total eclipse.

It should be on everybody's bucket list! People think it's darkness. What's so special about that? Why spend money and travel to a faraway place for that? Most people see the photos and don't think it is all that spectacular. In reality, however, the experience will knock you backwards. People weep, animals go crazy. As you say, the sun's atmosphere follows its magnetic field lines to an extent that you would have never imagined. One person I was with described it as "the home of my soul." It is such an awesome experience that when it's over all you can think of is "How do I get back to this. When can I see this again?"

Elsewhere in life you might think 99% is good enough, but with an eclipse it's more like on vs. off. Either you see totality or you don't. A partial eclipse doesn't have stars coming out, or a corona going across the sky. It's got to be 100%. It's got to be totality. Rarity adds to the difficulty and appeal. For every place on the earth, a total eclipse happens about once every 370 years. Of course if it's cloudy you have to wait another 370.

The next one is going to be in Queensland, Australia November 14th. The time to start planning is now.

Yes, and it is only a few years before the first US totality. It's been 38 years since the US has had one. On August 21st 2017 we'll finally have another.

We get a solar eclipse in northern California May 20th. It won't be total, but an "annular" eclipse. Interesting, but still daylight.

You'll need those welder's goggles. And yes, while it's interesting it isn't totality. You want totality. Don't settle for less!

Could you explain the "Carrington Event" and how similar events in the future might influence our lives.

Richard Carrington was the first person to notice a strange flare on the sun. A section of the sun grew twice as bright. A few days later, there were amazing aurorae around the country. Many damaged telegraph lines. They didn't have much then in the way of electronics, but this solar event caused power to surge along telegraph lines. It knocked Western Union operators off their chairs! It started fires. Later, in the 1920s we had another event almost as significant. It set fire to railroad switching stations.

Bottom line: if we have a major coronal mass ejection along the lines of those (and we will sooner or later) the estimate is over a trillion dollars in damage - and years of recovery.

This has pretty much been ignored because the cost to upgrade our infrastructure is so high (and the relatively low frequency of these events). But even minor storms can cause a lot of damage, as we saw when a quarter of Canada plunged into darkness in 1989.

In all the research you did for the book, what surprised you most?

That there is a sun inside the sun. I was only getting used to the fact that there is an Earth inside the Earth. When I was in school we were taught that the center of the planet was liquid. Now we realized that the center of the Earth is a solid ball about the size of Pluto, spinning faster than the Earth itself. In a way it's a planet inside the planet. The sun is the same way. The innermost 70% of the sun spins as if it were a solid ball. The outer 30% has a chaotic differential spin. Where the two meet, a newly discovered zone called the "tachocline" is where the magnetic field is born.

Thank You Mr. Berman. I hope to see you in Australia in November.

I hope so as well, it was a real pleasure talking to you, I had no idea you had traveled to see so many eclipses. It gladdens my heart.

MAY 19th 2012

PLAINFIELD STATION 23944 COUNTRY ROAD 98
WOODLAND, CALIFORNIA

O R A M F

X

I I

Yi

HeadBoggle

Burglers

Brothers Amore

No Babies

Raliegh Moncrief

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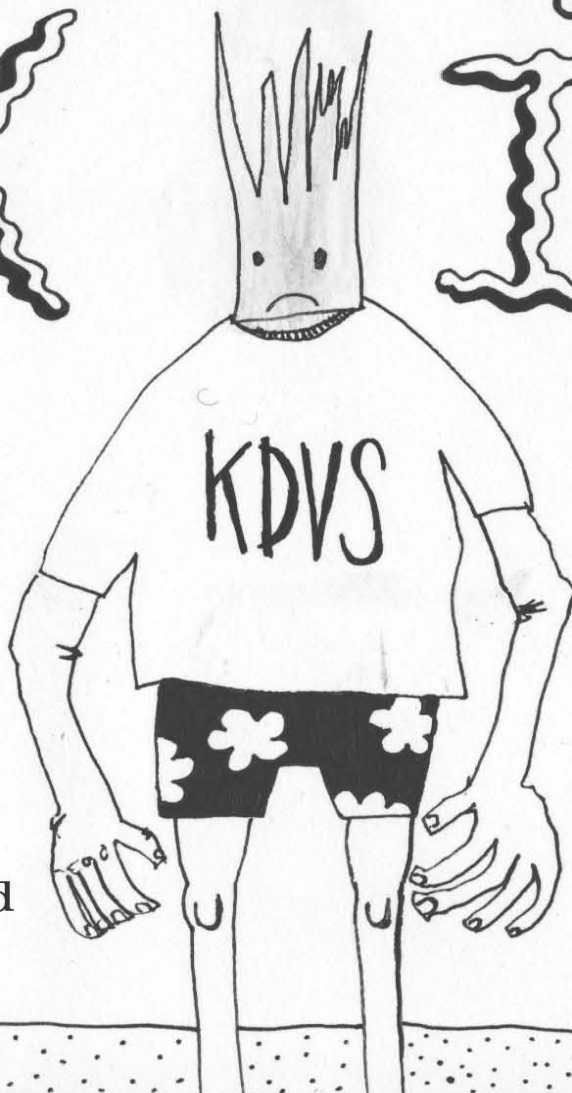
Buk Buk Big Ups

MondoLava

West Nile Ramblers

World Hood

UC Davis
Gamelan Ensemble



EVENTS CALENDAR

- APRIL 11TH SANDWICHES, DEEP TIME, PEGGY BANKS** **BOWS & ARROWS (1815 19TH, SAC)**
- APRIL 12TH RAGGED JUBILEE & EARLES OF NEWTOWN** **HAVEN UNDERGROUND (NEVADA CITY)**
- APRIL 14TH UNFUN, RAD, RAINBOW PERSON, ENNUI TRUST** **THEE BOIZ HOUSE (3644 1ST, SAC)**
- APRIL 14TH RADIO SHOCK, BUK BUK BIGUPS, A WHITE HUNTER** **DAVIS LUIGIS (213 E ST)**
- APRIL 16TH RED MEAT, DRY COUNTRY DRINKERS, MANDATORY MERLE** **DAVIS LUIGIS (213 E ST)**
- APRIL 18TH BABY BIRDS DON'T DRINK MILK, KEVIN CHILLANOVA HOUSE (802 GREENSPON, VEHICLE BLUES, HEALINGVILLANOVA, DAVIS) POTPOURRI**
- APRIL 20TH KDVS FUNDRAISER SHOW** **DAVIS LUIGIS (213 E ST)**
- APRIL 21ST PICNIC DAY! MARLENE MARLENE ON THE KDVS FLOAT** **UC DAVIS, ALL DAY**
- APRIL 21ST RECORD STORE DAY- KNOCK KNOCK, FOUR EYES, NACHO BUISNESS, APPETITE, & MORE** **PHONO SELECT**
- APRIL 23-29KDVS FUNDRAISER** **KDVS/DAVIS**
- APRIL 28TH EMILY JANE WHITE, THE FANCY, ZOE BOEKBINDER** **ROBOT ROCKET RESIDENCE (633 M ST, DAVIS)**
- MAY 8TH MOTORBIKES, HUNGRY CLOUD E N T DARKENING, HEALING POTPOURRI** **DAVIS BIKE COLLECTIVE (4TH & L)**
- MAY 19TH O:RMF XII (RALIEGH MONCRIEF, HEADBOGGLE, NO BABIES, BURGLERS, UC DAVIS GAMELAN ENSEMBLE, MONDOLAVA, BROTHERS AMORE, YI, WORLD HOOD, TWIN STEPS, WEST NILE RAMBLERS** **PLAINFIELD STATION (23944 COUNTY ROAD 98. WOODLAND)**
- MAY 25TH BUK BUK BIG UPS, RAT COLUMNS, VIOLENT CHANGE, SCREATURE, DILATIONS** **DOUGLASS AVE, DAVIS**

Spring 2012 Top 30

1. Actual Water - "She's A Priest b/w Latoya" (Plastic Idol)
2. The Embarrassment - "Sex Drive b/w Patio Set" (Last Laugh)
3. Twin Steps - "Serial Parade" (Cola Bruin)
4. Bears - "Greater Lakes" (Misra)
5. Andrew Bird - "Break It Yourself" (mom + pop)
6. Tyvek - "Fast Metabolism" (M'Lady's)
7. Various Artists - "Friends & Friends Of Friends Vol. 4" (Tender Loving Empire)
8. Coasting - "You're Never Going Back" (M'Lady's)
9. The Reactions - "Saturday's Gone Wild" (Cheap Rewards)
10. Comet Gain - "Howl of the Lonely Crowd" (What's Your Rupture?)
11. Bazooka - "Jupiter b/w Back To You" (Dusty Medical)
12. The Lost Sounds - "Plastic Skin" (Goner)
13. Dead Ghosts - "Dead Ghosts" (Self-Released)
14. Bloodhouse - "Please Don't Meet Me" (Caesar Cuts)
15. Woollen Kits - "Woollen Kits" (R.I.P. Society)
16. Blank Realm - "Falling Down The Stairs" (Negative Guest List)
17. Charles Albright/Matt K. Shrugg - "Split Personalities 7"" (Sacramento)
18. Hysterics - "Hysterics E.P." (M'Lady's)
19. Richard Papiercuts - "A Sudden Shift" (PENA)
20. Cheater Slicks - "Guttural: Live 2010" (Columbus Discount)
21. Nothing People - "Smells Like Metal" (Captcha)
22. Critical Mass - "Silver Screen" (Last Laugh)
23. Terrible Truths - "Terrible Truths (Small Town City Living)
24. Neung Phak - "2" (Abduction)
25. Vacuum - "Walking Slow" (Siltbreeze)
26. Spray Paint - "Pro Knife" (SS Records)
27. Unnatural Helpers - "Unnatural Helpers" (1-2-3-4 GO!)
28. Swimsuit - "Swimsuit" (Speakertree)
29. Sopors - "Sopors" (Margin Mouth)
30. Best Coast - "Sun Was High" (Art Fag)
31. Bad Drugs - "Raw Powder" (Rotted Tooth)
32. Live Wyva - "Spread The Love" (Culture Yard)
33. Reading Rainbow - "Restless" (Zoo Music)
34. Balkan Beat Box - "Give" (Nat Geo Music)
35. The Mentally Ill - "Gacy's Place 7"" (Last Laugh)
36. The Resonars - "Paint My Window Green" (Trouble in Mind)
37. The Golden Awesome - "Autumn" (M'Lady's)
38. Hospitality - "Self-Titled" (Merge)
39. Little Queenie - "Blackout" (Sweet Rot)
40. Tumor Warlord - "Tumor Warlord EP" (Jeth-Row)
41. Adrian Young - "Something about April performed by Venice

- Dawn" (Wax Poetics)
42. Wounded Lion - "IVXLCDM" (In The Red)
43. Michael Yonkers With The Blind Shake - "Period" (SS Records)
44. Various Artists - "The Nickel & Penny Labels" (Numero Group)
45. Dan Melchior - "Red Nylon Valance" (SDZ)
46. Pond - "Beard, Wives, Denim" (Modular)
47. The Skunks - "Can't Get Loose" (Last Laugh)
48. U.S. Girls - "The Island Song" (Calico Corp.)
49. Scraps - "Scraps" (Disembraining)
50. Cheers Elephant - "Like Wind Blows Fire" (Self-Released)
51. Ichi Ni San Shi - "Here Sometime Today" (Super Secret)
52. Lilac - "Lilac" (Omega)
53. OCS (Thee Oh Sees) - "Songs About Death and Dying Vol. 3" (Rotted Tooth)
54. Canyons - "Keep Your Dreams" (Modular)
55. Nature - "Workout b/w TheColor of the Ocean" (M'Lady's)
56. Roberto Gell - "Work Hard" (RPR)
57. FNU Ronnies - "Saddle Up" (Load)
58. Marty Dread - "It Sometimes Rains in Paradise" (Five Corners Music)
59. Joakim - "Nothing Gold" (Tigersushi)
60. The Lijadu Sisters - "Danger" (Knitting Factory)
61. Frustrations - "Negative Reflections" (X!)
62. Buzz - "See You Sioux" (Dark Entries)
63. Bonobo - "Black Sands Remixed" (Ninja Tune)
64. The She's - "Then It Starts To Feel Like Summer" (Self Released)
65. Kidda Band - "(Watch Out) Thief" (Last Laugh)
66. Terry Malts - "Killing Time" (Slumberland)
67. The Green - "Ways & Means" (Easy Star)
68. Catholic Boys - "Psychic Voodoo Mind Control" (Dusty Medical)
69. Aurora Belle - "The Washroom Sessions" (Self Released)
70. Lures - "New Boy b/w Falling Out" (Salvaged Productions)
71. Kim Phuc - "Copsucker" (Iron Lung Records)
72. Reports - "Dinamo Cambridge" (Ride the Snake)
73. Video - "Leather Leather" (Play Pinball)
74. The Ketamines - "Spaced Out" (Mammoth Cave Recording Co.)
75. Various Artists - "The World's Lousy With Ideas Vol. 9" (Almost Ready)
76. Charlie Megira & The Modern Dance Club - "Love Police" (Guitars and Bongos)
77. The Pharmacy - "Dig Your Grave EP" (Kind Turkey Records)
78. Tennis - "Young & Old" (Fat Possum Records)
79. Red Mass - "Television Personalities" (Mammoth Cave Recording Co.)
80. Cat Problems - "Cat Problems" (Litterbox)
81. Dntel - "Life Is Full Of Possibilities" (Sub Pop)
82. Good Field - "Good Field" (Self Released)
83. Claps - "Wreck" (Guilt Ridden Pop)
84. The Sensitive Side - "Moon Kids" (Vinyl Dog)
85. Neverever - "Shake-A-Baby" (Slumberland)
86. Washed Out - "Within and Without" (Sub Pop)
87. Big Black delta - "BBDLP1" (Spread Group)
88. Phil Pratt with Sunshot Crew - "Dial M For Murder" (Pressure Sounds)
89. Rodrigo y Gabriela - "Area 52" (ATO)
90. Tycho - "Dive" (Ghostly International)
- 90.3 Prefab Messiahs - "Peace Love & Alienation" (Fixed Identity)



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